ROCK CANDY™

FOR THOSE WHO WERE RAISED ON ROCK

June - July 2019

VAN HALEN
SAMMY ON THE MAKING OF '5150'

GILLAN
WHERE DID IT ALL GO WRONG?

JUDAS PRIEST
'BRITISH STEEL' REAPPRAISED

THE RODS
HARD AS IRON

ALICE COOPER
MR SHOCK 'N' ROLL OPENS UP

YNGWIE MALMSTEEN
"I INVENTED NEOCLASSICAL GUITAR!"

BON JOVI
HOW THE NEW JERSEY BOYS CONQUERED THE WORLD

DREAM THEATER
KINGS OF PROG METAL

QUEENSRŸCHE · PETE WAY · NEIL MERRYWEATHER · HELIX · SPINAL TAP · NIGHT · PAT TRAVERS

METAL JIGSAWS · STAN BUSH & BARRAGE · KINGDOM COME · SEPULTURA · JOHN CORABI ON AEROSMITH

BITE THE BULLET · JIM DANDY · THIN LIZZY

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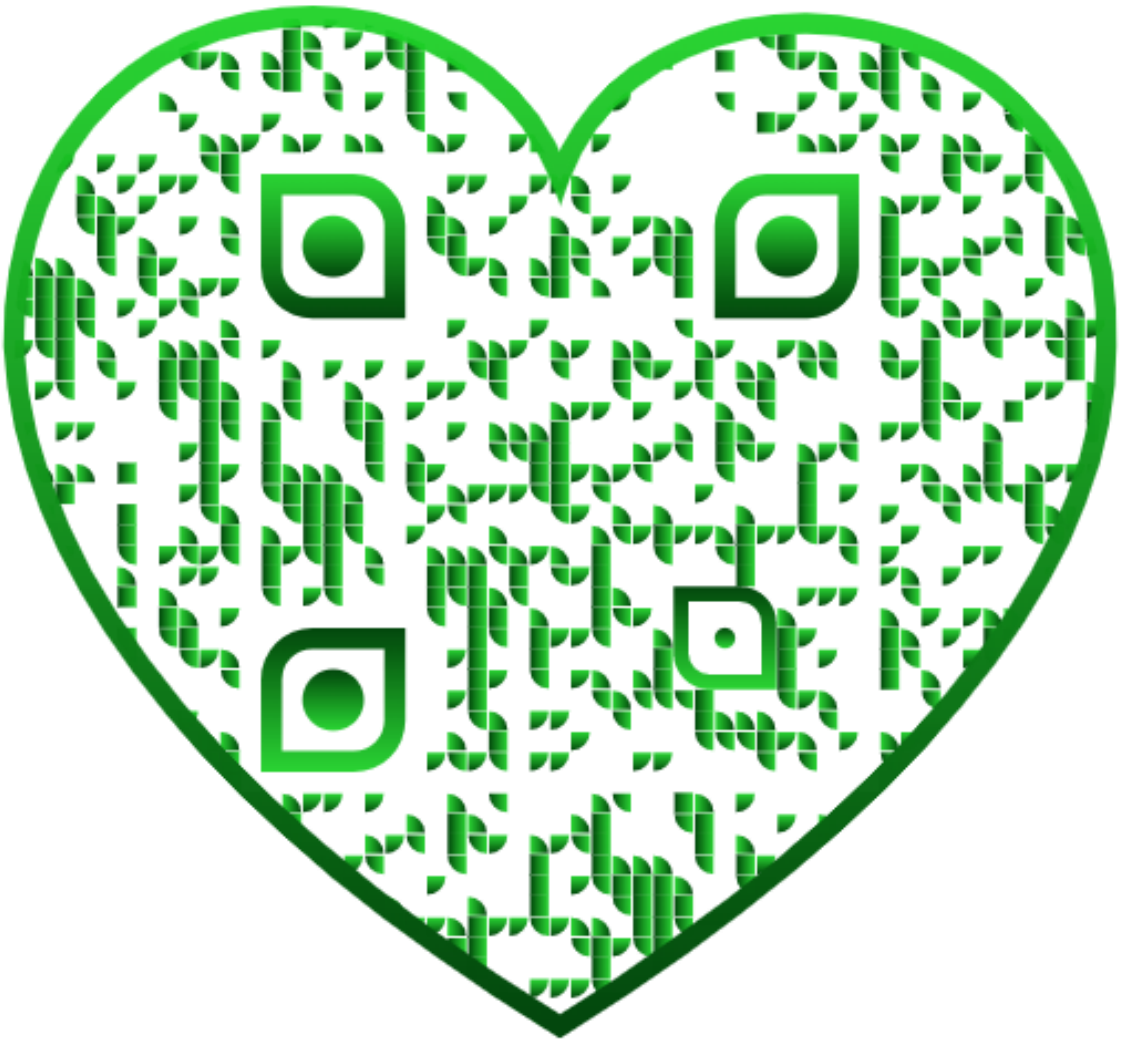

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ROCK CANDY

WELCOME

I RECENTLY WATCHED *Beware Of Mr. Baker*, the startling 2012 documentary about the great former Cream drummer Ginger Baker. I'd seen it before a couple of years ago, but had totally forgotten what a mess he'd made of his life. My immediate thoughts then turned to our cover star, Jon Bon Jovi, who by comparison has lived a careful, aggro-free existence. This June the band will headline Wembley Stadium and will play two other UK stadium dates. All three of these gigs will be packed, highlighting the band's ability to command an audience even without the benefit of a current hit single. The comparison with Mr. Baker is startling, yet both remain persons of significant interest despite carving out two very different reputations. It's also clear that each of them has retained their core personalities, unchanged since day one. The interviews with Jon's record company lynchpins in our huge Bon Jovi feature make that abundantly clear.

I HOPE this issue's story about my involvement with prog giants Dream Theater when I worked for Atco Records will bring a fresh perspective to a band that has, for the most part, been impervious to trends and fashion. With Dream Theater it's always been about the music, and there are many other examples of artists refusing to bow to commercial pressure in this issue. Alice Cooper has been flying his freak flag high for over 50 years and is still having a ball, utilising the same shtick as when I first saw him back in 1975. His brand of schlock horror has worn well over the years and that's almost certainly down to the purity of his performance and the fact that he's continuously surrounded himself with the best young musicians. We've also pulled together a fascinating story about that much-underrated combo Gillan. The band couldn't get arrested when they first formed, but perseverance eventually found them notching up a string of British hit singles and major concert appearances. Yet when leader Ian Gillan eventually pulled the plug on the Gillan project some very ugly accusations were bandied around, leaving each member with a bitter taste in the mouth. Malcolm Dome's piece really is a great read. Look out too for an in-depth look at American rockers The Rods. They may not have scaled the heights of commercial popularity, but anyone who saw this amazing power trio in action in the '80s will remember their energetic stage shows.

ON THAT note I will set you free to peruse issue 14 at your leisure. Just don't come complaining to me when you've found yourself glued to the pages for the next 10 or so hours.

Derek O.

Derek Oliver – Master Of Mayhem
derekoliver@rockcandymag.com

THIS ISSUE'S BIG QUESTION – WHAT'S YOUR 'GO TO' SONG TO SAY HELLO TO SUMMER?

ROCK CANDY
HARD, SWEET & STICKY

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LETTER FROM THE EDITOR

As I was editing this issue of *Rock Candy Mag*, and the *Classic Album Revisited* section in particular, I couldn't help but be struck by one piece of info above all. It's now not far off 40 years since Judas Priest released their breakthrough album, 'British Steel'. To be honest I did a double take when I read the record's release date of 14 April 1980. Was it *really* that long ago? I can remember it like it was yesterday, even though I was just 15 years old at the time. I'd been turned onto Priest – like I was so many heavy metal bands – after reading a review by Geoff Barton of 1979's 'Unleashed In The East' live album in *Sounds* music paper. Am I right in thinking there was a 7" inch giveaway with initial copies of the album? There were definitely dark rumours, though, that the album wasn't all that live at all, and that it should really have been named 'Unleashed In The Studio'. I didn't care. I was, er, excited by 'Exciter', slayed by 'Sinner' and tickled by 'Tyrant'. And I was very much looking forward to the band's next studio effort.

'British Steel' was a big surprise, though. Suddenly Priest had stripped down, though fortunately not literally. Gone were brooding seven-minute-plus epics like 'Victim Of Changes' and 'Genocide'. In their place were quick-fire bursts of catchy riff rockers like 'Breaking The Law' and 'Metal Gods'. Within the confines of metal 'British Steel' was a pretty bold stylistic change, because it was an unashamedly more commercial approach to the genre. The band needn't have worried , though. Their 'metal for all' approach – as *RC* writer Jon Hotten dubs 'British Steel' in his perceptive re-review – took Priest overground and lit the blue touch paper for a hugely successful career. They have a lot to thank that album for, certainly. But then again, so have we. It's still a *bona fide* classic.

And therein lies the beauty of *Rock Candy Mag*. We can indulge ourselves as much as we like in dusting off old beauties like 'British Steel', cranking them up on the death deck and enjoying that grand old era of rock to our hearts' content. We don't have to give a damn about the fickle finger of fashion and can simply sit back in our spandex trousers and wallow in nostalgia. Well, maybe not the spandex trousers, but you get my drift!

So if you are of like mind and truly care about discussing the nuances of Judas Priest and many others like them, then we think you've found a place to call home. Please, pull up a chair... Enjoy the issue

Howard Johnson – Editor
Email me at **hojo@rockcandymag.com**

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Bon Jovi cover photo: Mark 'Weissguy' Weiss. Photoshop work by Nicolas Sénégas
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ROCK CANDY VIDEO PLAYLISTS

THERE'S GREAT ROCK MUSIC ALL OVER YOUTUBE, THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS VIDEO PLAYLISTS. SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!

FIVE SONGS TO SET YOU UP FOR SUMMER

Chosen by Howard Johnson

Y&T – 'Summertime Girls' (Y&T – Summertime Girls [HQ])
As cheese metal videos go, this 1985 effort takes some beating. Y&T guitarist Joey Alves appears out of the sand having been 'found' by a guy with a metal detector, and things get ever dafter from thereon in. In a literal interpretation of the lyric, there are lots of scantily clad summertime girls here driving the band members several different shades of wild. But you'd have to be stonehearted indeed not to enjoy this.

Type-O-Negative – 'Summer Breeze' (TYPE O NEGATIVE "SUMMER BREEZE (SUMMER GIRL)" @L'AMOUR BROOKLYN, NY 11.27.93)
The goth metallers from Brooklyn really shook things up with their cover of the 1972 soft rocker by Seals & Crofts. This live version from the L'Amour club in Brooklyn back in '93 retains all of the doomy charm the band threw into the recorded tune. Frontman Peter Steele (RIP) – wearing a natty black hat – seems distinctly unimpressed by the two stripper-type lasses gyrating onstage. Now that, my friends, is dedication to the music. Summer for people who stay indoors.

Danzig – 'Dirty Black Summer' (Danzig – Dirty Black Summer)
Fonzig at his finest. Based on a belting little slow tempo riff, 1992's 'Dirty Black Summer' somehow sounds menacing and delicate at one and the same time. This performance video features frontman Glenn Danzig with his shirt off a fair amount, but if I were a muscle man like him I'd have my pecs out a lot as well. There are also moody shots of Glenn walking across the desert and there's plenty of footage of Ken-style band members headbanging furiously. All in all, a fine soundtrack to the summer.

Van Halen – 'Summer Nights' (Van Halen – Summer Nights MTV Classic 1980s)
Ah, the '80s are in full effect here as Van Hagar whoop it up with a live performance from (presumably) 1986. Eddie's playing a guitar so small it might as well be a matchstick, while Sammy wears a multi-coloured jacket that is truly, unspeakably bad. Never mind. We can still enjoy that Van Hagar groove as Sammy sings about "*checkin' out all the girls, see what they got.*" Wearing that jacket Sam, you'll be lucky!!

Joe Satriani – 'Summer Song' (Joe Satriani – Summer Song)
Here we are back in '92 when guitar hero Joe had hair and wanted to play this little instrumental at both a stock car race and a keg party. This is four minutes and 17 seconds of blood-pumping, good-time stuff. We do fear for poor Joseph when he's peeling off the licks right in the middle of the racetrack, though. Summer could so easily have come to an abrupt – and terminal – end!

FIVE VIDEO GREATS FROM GOLDEN EARRING

Chosen by Ross Sampson

'Radar Love' (Golden Earring- Radar Love (1973) HD 081 5007)
Quite rightly one of rock's most enduring anthems, you can find lots of live versions of this 1973 mega-hit on YouTube. This full-length version from German TV that same year is worth your time for a couple of reasons. Firstly, the '70s multi-coloured swirling effects used throughout are both mind-bending and hilarious. Secondly, the studio audience can barely be bothered looking at the band's performance, which is super weird as it's undeniably great.

'When The Lady Smiles' (Golden Earring – When The Lady smiles)
This song from 1984 album 'N.E.W.S.' only made it to 76 in the US. That's a pity, because its controversial video is brilliant. It features the assault of a nun on a train, nurses in micro skirts and a lobotomy performed in front of an audience, and was, unsurprisingly, banned by MTV. Incidentally, popular Dutch actor Huub Stapel appears in a cameo as an elevator engineer.

'Quiet Eyes' (Golden Earring – Quiet Eyes (Video))
This is a totally bonkers 1986 video from the boys, shot in black and white and directed by the famous Anton Corbijn, who also took the photos for the band's 18th album, 'The Hole', that contained this gem of a song. The video is introduced in Japanese for no apparent reason and features an old guy as a lead character, who starts and ends the video in his stripy pyjamas, in-between times visiting a night club where everyone has an obsession with spectacles! They don't make 'em like that any more.

'Live On the Beach At Scheveningen' (Golden Earring Live on the Beach at Scheveningen 1986 Complete TV Broadcast)
This is great footage of 40 minutes of a live show the band played in the summer of '86 at the beach in Scheveningen in The Hague, Holland. It was a free gig watched by more than 150,000 people, with who knows how many more tuning in on TV? Songs from the set that are captured here include fine versions of 'Mission Impossible' and 'When The Lady Smiles', as well as a spirited romp through 'Please Go', Golden Earring's debut single from 1965.

'Going To The Run' (Golden Earring – Going To The Run Promo Video)
Another video in the band's favoured black and white that tells the story of a real life Hell's Angel friend of lead singer Barry Hay, who tragically died in a motorcycle accident. The song was a huge hit for the band in 1991 and this beautiful number remains a live favourite to this day. The video is a moody visual adjunct to the story, with only Barry and lead guitarist George Kooymans' impressive quiffs detracting from the sombre mood.

FIVE BRITISH BANDS WHO (MAYBE) SHOULD HAVE DONE BETTER

Chosen by Malcolm Dome

Silverhead – '16 And Savaged' ("Sixteen And Savaged" – Silverhead)
Why aren't Silverhead mentioned in the same breath as Slade, The Sweet and T. Rex as icons of 1970s British glam? One look at topless frontman Michael des Barres in this 'made for TV' performance from around 1973 suggests that these guys were a major influence on the LA sleaze scene that emerged a decade later. The lighting's a bit naff here, but you can just about make out bassist Nigel Harrison, who would find fame with Blondie, and guitarist Robbie Blunt, who would eventually noodle on Robert Plant's first three solo albums.

Rough Diamond – 'Looking For You' (Rough Diamond with David Byron, LOOKING FOR YOU)
Former Uriah Heep frontman David Byron, ex-Humble Pie guitarist Clem Clempson, and one-time Wings drummer Geoff Britton made one cracking, eponymous album in 1977. And judging from this live performance from around that time, Rough Diamond had enough blues rock power in their grooves to merit being more than just a footnote in rock history. It's true that here they look like a bunch of blokes who've just been dragged in from the local Job Centre, but you can't deny those good vibes, man...

Nightwing – 'Night Of Mystery' ('night of mystery' german tv - Nightwing)
Looking at this '80s video of a German TV performance from Nightwing, perhaps it's not so hard to see why the British soft rock band failed to make the grade. Not that their music was bad. This is acceptable wimp-hem. But has there ever been a group of people that seemed less like they belonged together? Bassist Gordon Rowley looks like an extra from *Duck Dynasty*, while keyboardist and vocalist Kenny Newton gives the impression that he's just been to an '80s accountants convention. Newton's 'meaningful' interactions with a mystery lady in white only add to the confusion.

Baby Tuckoo – 'I'm Your Man' (Baby Tuckoo I'm Your Man)
Vocalist Rob Armitage opted for some very interesting stage gear in this super-basic promo video from a Bradford band that was at one time touted as a potential successor to the likes of Leppard and Saxon. Looking like a colour blind metaller enjoying some down time in the Bahamas, he nonetheless gives it everything here. 'I'm Your Man' comes from 1986's 'Force Majeure' and has genuine hard rock bite. But less than a year later Armitage had left to briefly join Accept. Baby Tuckoo never recovered.

Bronz – 'Send Down An Angel' (Bronz – Send Down An Angel)
Now this is just downright weird. Bronz sounded like a British answer to the American AOR that dominated the '80s. Yet this themed video to accompany a song from their 1984 debut, 'Taken By Storm', looks like some sort of Ealing Film Company crime caper – with added live music performance. I can't make head nor tail of it, though it's noteworthy for featuring a very early performance from Oscar-winning actress Emma Thompson. Musically this was a catchy little number, but the video was never going to get US audiences excited.

FIVE SPECIAL TUNES ABOUT THE NIGHT – THAT AREN'T BY WHITESNAKE!

Chosen by Dave Reynolds

Saxon– 'Princess Of The Night' (Saxon – Princess Of The Night ziokastrone)
Rock bands in the '70s and '80s often suffered for their art, and this Saxon performance on the Italian RAI TV network is a perfect example of how. 'Princess Of The Night' was a brilliant tribute to the bygone age of steam locomotion, but here the band have to mime to the track on a badly lit stage the size of a postage stamp. As if that's not bad enough, the self-styled Barnsley Big Teasers also have to stand around like workers waiting for instructions on a building site while they're 'introduced' by a presenter in a seriously bad cardigan! No wonder Steve 'Dobby' Dawson rams his bass through Nigel Glockler's drum kit with all the subtlety of, well, a train crash, forcing the drummer to down sticks even before the playback has run its course!

Krokus – 'Screaming In the Night' (Krokus Screaming In The Night official video)
Often derided for being nothing more than AC/DC clones, Krokus could nonetheless deliver some spectacular songs in their own style when the mood took them. 'Screaming In The Night' is one of the real pearls in the Swiss band's catalogue. However, the official video to promote it (poor quality here, but worth the squinting!) really is something else! I'm sure it all made perfect sense at the time, but if anyone can figure out what it means now, then please let me know. I do like the cardboard pyramid, though!

Billy Squier – 'Lonely Is The Night' (Billy Squier - Lonely Is The Night - 11/20/1981 - Santa Monica Civic Auditorium (Official))
There's an argument out there that Billy Squier ruined his career by dancing like a complete idiot in the promo video for 1984's 'Rock Me Tonite'. That's as maybe, but this live clip from Santa Monica three years earlier shows why Billy was a multi-platinum seller at the start of the '80s. Here Squier's guitar-playing, voice, onstage moves and genuine presence give him that undeniable rock star sheen.

Starz – 'Nightcrawler' (STARZ-Nightcrawler live VA 2003)
US rockers Starz never got the breaks in the '70s, but they remain a much-loved cult band and have often reunited over the years. This performance dates from 2003 and features four of the five original band members, bassist Pieter Sweval having died in 1990. Despite the years catching up with the band members this live clip proves that Starz still had a superb musical chemistry long after their heyday.

Kiss – 'King Of The Night Time World' (KISS - King Of The Night Time World [Largo 12/20/77])
Filmed live in a place called Largo, Maryland on drummer Peter Criss's 32nd birthday back in December '77, this performance encapsulates everything we loved about Kiss in their glam metal, preening and primping prime. Watching the band kicking out the jams loud and proud, raw and in your face, makes you believe that Paul Stanley really is The King Of The Night Time World. Simply magnificent!

FROZEN IN TIME

DATELINE: 30 DECEMBER 1984

Enjoy this stunning image of Queensrÿche vocalist Geoff Tate "up the dusty end of his register"

I CAN STILL REMEMBER the buzz Queensrÿche generated in the *Kerrang!* office back in 1982 when their independently released 'Queensrÿche' EP first hit the 'death deck' in central London. The New Wave Of British Heavy Metal had run out of steam, hair metal had yet to gain real traction, and thrash still hadn't made much of a mark. It felt as if rock music was somehow waiting for *something* to happen – and many of us thought Queensrÿche would be it.

The EP made us all sit up and pay attention for a number of reasons, not least of which the fact that Queensrÿche – a group from Seattle that none of us had ever heard of – sounded so incredibly fully formed. Geoff Tate's high-pitched voice allowed him produce a classic heavy metal scream to match Rob Halford and Bruce Dickinson, no problem. Guitarists Michael Wilton and Chris DeGarmo were already shredding like rock war veterans. Bassist Eddie Jackson and drummer Scott Rockenfield were tighter than a pair of standard issue Iron Maiden spandex pants.

THE EP'S four tracks – 'Queen of The Reich', 'Nightrider', 'Blinded' and 'The Lady Wore Black' – were stunning examples of unapologetic heavy metal music that were so polished it was hard to believe Queensrÿche weren't already an established major label act.

What we didn't know at the time was that the band members had musical history that went back to the late '70s. Wilton and DeGarmo had first cut their chops in a band called Joker, and Wilton had then formed a rock covers band, Cross+Fire, with Rockenfield in 1980, later adding DeGarmo and Jackson to the group. After changing their name to The Mob the band had recruited Babylon frontman Tate, but he soon jumped ship for another band, Myth, as he wasn't motivated by singing heavy metal covers. He did, however, agree to supply vocals for a 1981 demo tape. The four songs recorded were the same numbers that would end up on the Queensrÿche EP.

INTERESTINGLY, THE band spent a whole year touting their music to record companies and suffered rejection after rejection before finally finding a management duo, Kim and Diana Harris, who took the band under their wing and precipitated a name change to Queensrÿche. The demo songs were eventually released as the 'Queensrÿche' EP on the band's own 206 Records label, which is where we at *Kerrang!* came in.

A glowing review in the pages of the magazine suddenly saw interest in Queensrÿche skyrocket, which convinced Tate to throw his lot in with them full-time. By the summer of '83 the band had signed a seven-album deal with EMI.

A YEAR later Queensrÿche released their first album, 'The Warning', and suddenly found themselves all the rage, touted as one of the acts most likely to make a mark on the '80s metal scene. It would be almost four years later that the band would release its acknowledged *magnum opus*, 'Operation: Mindcrime'. However, this lung-bursting shot of Geoff Tate up the dusty end of his register, taken in 1984 at the Milwaukee Arena in Wisconsin, shows a singer already performing with eye-popping conviction. It's clear that he knows what's just around the corner...

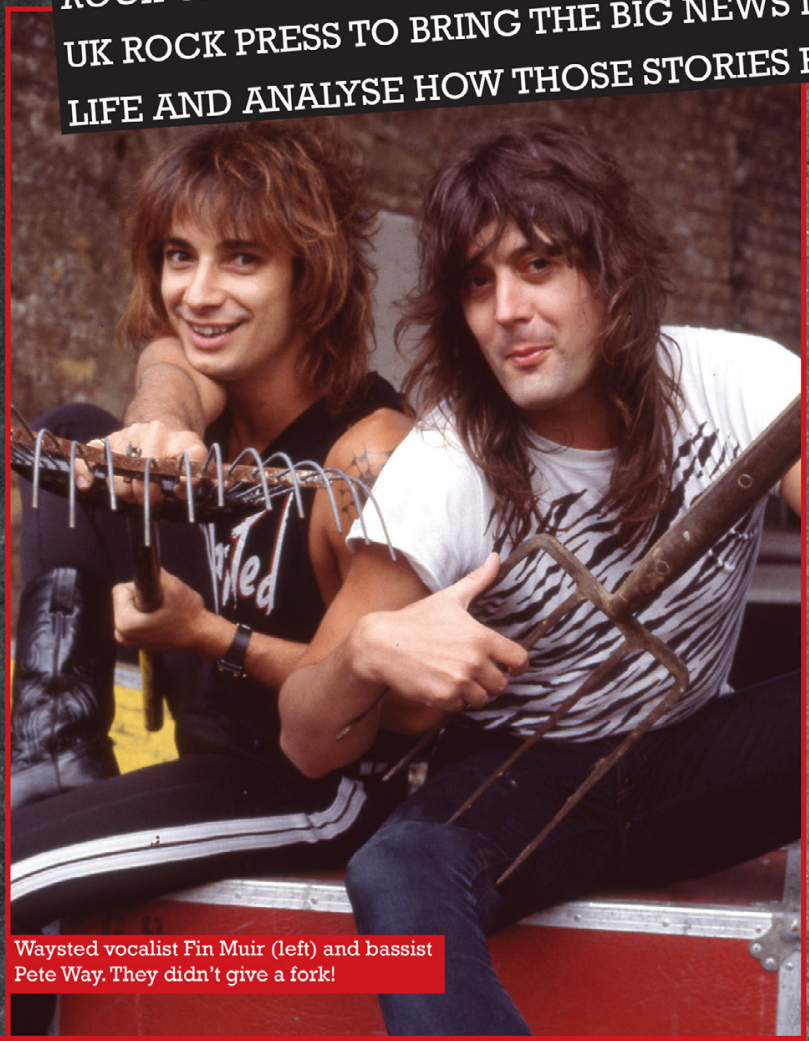
HOWARD JOHNSON

Photo: Getty Images/Paul Natkin

STEP BACK IN TIME

SEPTEMBER–OCTOBER 1984

ROCK CANDY'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT…



Waysted vocalist Fin Muir (left) and bassist Pete Way. They didn't give a fork!

WAYSTED: "WE'RE NOT UFO REVISITED!"

DATELINE: 4-17 OCTOBER 1984
MAGAZINE: *KERRANG!*

"WE'VE JUST BEEN CHATTING to the drug squad. My car broke down in Earl's Court, so we asked these four guys for a push and they turned out to be our friends from the CID [plain clothes police]."

As far as 'sorry we're late' excuses go, it's hard to better this one offered by bassist Pete Way as he arrived at a rehearsal session in London's Putney Bridge in the company of fellow Waysted band members Paul 'Tonka' Chapman and Fin Muir. Writer Mark Putterford had arrived after the agreed time, only to find drummer Andy Parker – Waysted's "respectable one" – alone in the studio. What else was there to do but go to the pub?

The CID excuse was offered up hours later by a straight-faced Way when he, guitarist Chapman and frontman Muir finally made a belated appearance for the interview. "Y'know, I think they like us," grinned Way. "They're always following us around."

PETE WAY was, of course, already a well-known character in the world of rock'n'roll after spending 13 years with UFO perfecting new excuses to explain away all manner of rock star indiscretions. After leaving when he became unhappy with the band's softening musical approach, Wild Way played in Ozzy Osbourne's live band for a short while, then had a 'blink and you missed it' moment in Fastway with former Motörhead guitarist 'Fast' Eddie Clarke. Finally, though, it looked like the bassist was back on track as a band leader with the 1982 birth of Waysted.

THE SELL of this *Kerrang!* story dared to wonder whether Waysted would offer Way "a degree of stability." Had the time finally come for Pete to man up, clean up and take his career just a little more seriously? Dream on: A mere one album and one five-song mini-LP down the road, Waysted were already chopping and changing their line-up depending on whose round it was. Ronnie Kayfield, who'd played lead guitar on the band's 1983 debut 'Vices', had been replaced on the 1984 'Waysted' EP by Neil Shepherd. But Shepherd hadn't lasted long either and now it was Chapman, another UFO alumni, in the guitaring hot seat. In addition, Frank Noon had relinquished the drum stool to Parker (you guessed it, ex-UFO!), while rhythm guitarist/keyboard player Paul 'Kipper' Raymond (ex-UFO) had just been given his marching orders. Are you still following?

"We got rid of Kipper because things weren't working out," said Fin somewhat vaguely. "We really want to be a four-piece band, because we like the feeling of just three instruments and a voice. We don't want any of that glossiness that rock bands go for nowadays."

WITH REGARD to the personnel merry-go-round, Way was unrepentant about chopping and changing. "You've got to change people if things aren't as good as they should be," he told Putterford. "I was in a band before that I believed was very good, and so anything I do now must match that standard."

Though his place in the band had yet to be confirmed on a permanent basis, Chapman's presence caused

Photos: IconicPix/Ray Palmer Archive; Getty Images/Ebet Roberts/Redferns

Putterford to remark that Waysted was slowly turning into UFO.

"It's not UFO revisited," Pete disagreed. "It's us doing the sort of material UFO should've done a long time ago. It's UFO playing rock if you like, not UFO playing ballads.

"There are no keyboards for a start," he continued. "I hate keyboards; that's just wimpy sh*t. If you get someone in to play keyboards he's the type of kid whose mum made him do piano lessons at school. I'm the kid who learnt rock guitar at school and my band's got nothing to do with keyboards."

SINCE LEAVING major label Chrysalis after the 'Vices' album, Way was happy to be signed to the leading independent, Music For Nations.

"On Chrysalis, with both UFO and this band, we were always under pressure to make hit singles and record cover versions," he moaned. "If that's a short cut to earning money, then who wants it? My involvements with Eddie Clarke and Ozzy didn't work out, so I started Waysted and maybe we took the wrong path at the beginning," he mused in conclusion. "But with Andy and Tonka I keep getting the feeling that this is the one!"

ROCK CANDY SAYS...

DESPITE PETE WAY'S BELIEF and confidence, Waysted would never go on to cause the UFO mothership any worries in terms of eclipsing its success. And for all his talk of an earthier, stripped-back musical direction, by the time the band reached their third album, 1986's 'Save Your Prayers', Waysted were creating a slick noise intended to crack the American market. By the sound of it, Way was hoping that a keyboard-plastered re-recording of an earlier Waysted song, 'Heaven Tonight' from 1985's 'The Good The Bad The Waysted' album, might give the band the kind of hit single he claimed to despise.

THIRTY-THREE years later, 'Save Your Prayers' still stands as Way's most deserving shot at success outside of UFO. Though the album was released by a major label, Parlophone, and Waysted went out on tour with both Iron Maiden and Status Quo, 'SYP' only managed to crawl up to number 185 in the US *Billboard* album chart. Way harbours reservations over Simon Hanhart's glossy production. Years later he told me, "I still like that album, but I prefer things to be a lot more raw and dirty."

WAY WOULD return to UFO for two further stints, finally leaving the band for good in 2008. Waysted did reunite again to release albums, though there was bad blood between Way and vocalist Muir over the singer's plans to tour without Way in the line-up back in 2015. Then last year an attempt to resurrect Waysted with Tonka Chapman back in the fold was aborted.

HAVING PUBLISHED a brutally honest 2017 autobiography, *A Fast Ride Out Of Here: Confessions Of Rock's Most Dangerous Man*, and having survived both a cancer scare and a heart attack, Pete Way is set to return from the musical wilderness later this year in the Pete Way Band. However, there's still no confirmed release date for a Mike Clink-produced solo album, 'Walking On The Edge', that was first slated for release way back in 2013 and has been postponed every year since. Will Wild Way rock once more? Only time will tell...

RECYCLED WAYSTE

With line-up changes rapidly approaching Uriah Heep proportions, will the UFO factor finally give the anarchic WAYSTED a degree of stability? Report by MARK PUTTERFORD

I'M LATE. After being dragged into the Nags Head at knife-point by some bozo who subjected me to a torturous hour-and-a-half, during which I was forced to down half-a-dozen pints, I'm legging it across town like a whippet with its ass on fire to meet that wholesome bunch of lads who call themselves Waysted.

Putney Bridge, and I cruise past Carl Lewis running for the bus, finally arriving at the rehearsal studios half an hour late.

"What did you expect?" Waysted drummer Andy Parker grins as I burst into an empty studio, "some things never change."

With that, he shoves my arm up my back and marches me to the nearest boozer, where we chat about the last year or so. Andy, shall we say the respectable one in UFO, has been living in LA since the band's crash.

"I haven't done much in the way of playing," he explains, "apart from working with a local band called Scarlet. In fact, I've been fairly out of touch with things, you'll have to fill me in on what's been happening here. I mean, who's this band I've been hearing so much about?"

Apparently they can't play to save their lives, yet people love them.

Venom?

"That's it. Are they really that bad?"

Worse.

Andy and I saunter back to the studios and I tell him what's new on the Brit rock scene (it takes about 30 seconds). When we arrive, there's still no band.

Typical.

Hours later, I'm awakened by a familiar voice.

"I don't believe it. I don't believe it."

It's Paul 'Tonka' Chapman, the ex-UFO guitarist who has apparently just joined Waysted. Bowling into the room laughing his head off. He's followed by Glaswegian giggler Fin and that fuckwhacker Four-stringer, Pete Way, inevitably clutching a can of Special Brew. Wassamatter?

"Oh nothing," Pete shrugs, "we've just been chatting to the drugs squad. Y'see, my car broke down in Earls Court, so we asked these four guys for a push and they turned out to be our friends from the CID.

"You know, I think they like us, they're always following us around."

"It was so funny," Tonka shakes his head.

"Not as funny as when they stopped us the other day and Pete ran away", Fin laughs. "There's this man round the corner."

Naturally, our heroes were as clean as a whistle (cough).

Pete apologises for being late, but then he's worn the word "sorry" out over the years. As Ronnie Dio whispered to me in Hamburg on the last UK tour (on which Waysted supported), "If he says sorry one more time, I'm gonna ban him from my dressing room. But how can you get angry with such a lovable guy?"

You can't, even though the pernanently pissed buffoon is exasperating at times. I recall spending hours with him on one night of that Dio tour and then bumping into him at Hammersmith a few days later to be greeted with:

"Allo Mark, haven't seen you in ages!"

I also remember overtaking the fabled Way Jag in Shrewsbury once. I was hooting like mad, but failed to attract the attention of Pete who, with head cocked back, was pouring a can of Special Brew down his gullet, oblivious to the fact that he'd just gone through a red light.

CHAOS FOLLOWS the Way around like a swarm of bees. Ever now at the studios, four days before the band are due to start a British tour as special guests to Iron Maiden, no-one seems to know what's going on. Pete doesn't even seem to know who's in his band.

As he tries to blag yet another fiver off Tonka for some more beers, I wonder if this laxity could ruin things for the band. Especially as they have no management at the moment.

"Everybody thinks we're living up to the image that the name Waysted suggests," Pete says plainly. "But it's not an image, it just happens. We get things together when it's necessary.

"Yeah, I do get pretty out of it, but that's no crime. When it comes down to the music, I can write good songs and I have a good band now."

He's right, of course. Anyone who has heard the spilling 'Waysted' mini-album (incidentally, recorded with Neil Shepherd on guitar) will know that, after a faltering start, Waysted seem to be on the right path, but it's taken a while and the band hasn't yet looked stable.

"Aye, I know," Fin agrees as we find ourselves back in the pub, "it seems like everybody's here today, gone tomorrow. Now I hate that kinda thing, but if you haven't got that core feeling about the band being right, then you have to change.

"We got rid of Kipper (Paul Raymond, keyboards and guitar) because things just weren't working out. We really wanted to be a four-piece because we like the feeling of just three instruments and a voice. We love the power that allows us, and we don't want any of that glossiness that rock bands go for nowadays. Apart from that, Kipper's a c**t and he snores he's a c**t.

"Now with Ronnie (Kayfield, guitar), we did a fantastic tour of America with Ozzy, but so many people told us that Ronnie's playing wasn't right. It was a shame, because he's such a nice guy, but we felt that our critics were right. And Frank Noon (drums) went because he just didn't see eye to eye with the direction we're going in."

"The changes in line-up were part of a big joke actually," Pete adds later. "We decided to make people think that someone was in, then we'd get rid of 'em.

"No, you have to change people if it's not as good as it should be. I was in a band before that I'd like to believe was very good, and so anything we do now has to be up to that standard."

Those who check out Waysted on the current Maiden tour should get a great deal of pleasure from seeing the old firm of Chapman, Parker and Way back together. I certainly enjoyed watching them run through the new songs and a few oldies too when they finally got themselves together.

"Andy's my ideal drummer," Pete tells me afterwards, "because I've worked with him for a very long time and we have a lot of sympathy between us as a rhythm section. It's wonderful to have him back.

"And as for Paul, well he's such a great guitar player and when I knew he was in England, I asked him over to help Neil (Shepherd) out. But it soon became obvious that if should just be me, Fin, Andy and Paul, so I asked him to do the Maiden tour and he agreed."

TONKA, LOOKING like he's been on a diet (for five minutes), is happy to be helping his old mates out, but he still has a band out in Florida called DOA, so his long term future with the band has to be uncertain. But, nevertheless, for now it's almost like UFO revisited.

"It's not UFO revisited," Pete corrects me, "it's us doing the sort of material UFO should've done a long time ago. It's UFO playing rock if you like, not UFO playing the ballads.

"I like to think of UFO and Waysted on the same lines as Free and Bad Company.

"Y'know, three quarters of Waysted were in UFO, but we're playing me an' Fin's songs now and there's a different feel about the band altogether.

"There's no keyboards for a start. I hate keyboards, 'cos that's wimpy s**t. If you get someone in to do keyboards, he's the type of kid whose mum made him do piano lessons at school. I'm the kid who learnt rock guitar at school and my band's got nothing to do with keyboards."

Having left the Chrysalis label, Waysted are now with Music For Nations, who've given the band the freedom to create their own direction.

"On Chrysalis, with both UFO and this band, we were always under pressure to make hit singles and record cover versions," Pete says. "If that's a short cut to earning money, who wants the money that comes from it?"

So how things are looking up for Waysted. They have a complementary record company, a fine new album, and, in Tonka Chapman, a guitarist to add the punch I've always felt was missing in that particular department.

"I strongly believe that we'll be successful," Pete states proudly. "It's taken a little bit of time to get it together, but then UFO took a few years to build up into a successful band, so I'm not worrying.

"My involvement with Eddie (Clarke) and Ozzy didn't work out, so I started Waysted and maybe we took the wrong path. But now with Andy and Tonka in the band, I keep getting the feeling that, Christ, THIS IS THE ONE!"

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Pete Way live on stage in the US, 1987

STEP BACK IN TIME

Helix frontman Brian Vollmer and a very understated outfit

HELIX KEEP MAPLE LEAF MAYHEM ALIVE

DATELINE: 23 AUGUST–5 SEPTEMBER 1984

MAGAZINE: *KERRANG!*

BACK IN THE 1980S *Kerrang!* writer Paul Suter was the acknowledged guru of all things Canadian. If Lee Aaron decided to change her hairstyle, or if Goddo frontman Greg Godovitz opted to invest in a new set of underwear, then Suter was always the first to report the facts. So when *Kerrang!*'s man in the satin tour jacket was moved to rave about a band from the land of the Maple Leaf, people always listened.

Suter had long since nailed his colours to the mast over Helix and, although discouraged by the thought of travelling to Detroit after wrapping up another US assignment, he nonetheless enjoyed seeing the band perform at a 1,200-capacity club called Harpos – a place that apparently resembled London's own Music Machine. A decade after forming, Helix had finally broken out of Canada to make some inroads on the international circuit. They'd been touring with Kiss and were promoting a fourth album, 'Walkin' The Razor's Edge' – their second for major label Capitol – that was "making good headway in the States" just two weeks after release.

POST-SHOW, Suter and lead vocalist Brian Vollmer chatted together on board the band's tour bus, complete with its own super-cool 'Rock You' registration plates. The singer revealed that the band – completed by guitarists Brent Doerner and Paul Hackman, drummer Greg Hinz and bassist Daryl Gray – had originally written 40 songs for the album that were "crap... it's the only way to say it." Vollmer was happy to admit that it was pressure that had taken its toll. "Ten years of your life all depend on the next six months and you've got to deliver," he sighed. "There's a finality there that was never there before."

Nevertheless, Vollmer felt that 'Walkin' The Razor's Edge' had turned out well in the end. "We've got the basis of an identity now," he enthused. "We've got to nurture it and make it grow. The way to do that is to write better material all the time. Personally, I want to write better lyrics. I mean, you can only pound out so many songs about rock'n'roll and screwing before it becomes tiresome. I want to get into some different things, actually try to say something. I've a song for the next album called 'Stop It Or You'll Go Blind' that's about censorship."

THOUGH LOOKING forward to expanding their fan-base around the globe, Helix remained proud of their Canadian nationality and identity.

"People look at us differently now in Canada," said Vollmer. "I guess it's a boost to the ego, a little triumph. But we've worked hard for it. There are a lot of other bands that could follow us if they made the effort. The [Canadian] bar scene has been really healthy for the last couple of years. In America there don't seem to be bars that a band can get into right out of the basement. In Canada there are bars for any level of band. It's the healthiest place in the world for a band to grow up in."

Helix had been both lucky and astute, the singer revealed. The group were offered a potentially life-changing record deal at the time of their independently issued second album, 1981's 'White Lace And Black Leather', but realised they weren't ready to grasp such an opportunity at that time.

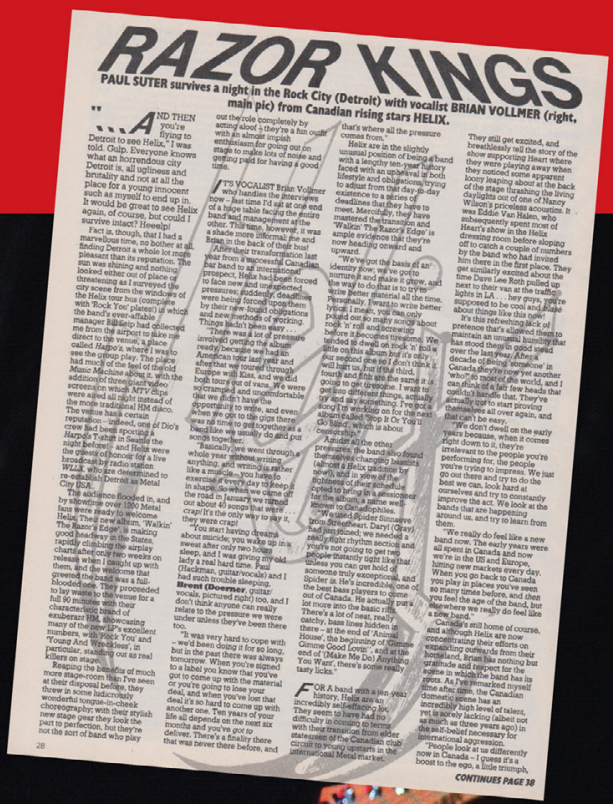
"At that stage in our career it was the hardest decision we ever made," smiled Vollmer. "When you're out there and grafting it feels like a light at the end of the tunnel. You grab at it, it's hard not to."

ROCK CANDY SAYS...

'WALKIN' THE RAZOR'S EDGE' proved to be Helix's most successful album, hitting number 69 in the US *Billboard* album charts and breaking the Top 30 in their homeland. Considering that the band's previous record, 'No Rest For The Wicked', had stalled at number 186 in the States this was a sizeable leap. That wasn't surprising, because 'Walkin' The Razor's Edge' was a fine album full of catchy, unpretentious hard rocking anthems.

Penned by Bob Halligan Jr – who'd also had some success writing with Kiss – and featuring an intro that demanded *"Gimme an R. O. C. K."*, 'Rock You' proved to be a big Canadian hit. Helix also cut a cover of 'Gimme Gimme Good Lovin'', a well-known song by US power-pop band Crazy Elephant. Capitol spent lots of cash on two very different videos, based around the idea of a Miss Rock Fantasy beauty pageant. One was circulated to MTV, while a second, racier edition was shot featuring a spandex-clad Vollmer cavorting among big-haired, topless women while winking lasciviously at the camera. The Playboy TV channel lapped it up. Afterwards it emerged that one of the women featured in the video was none other than future porn star Traci Lords at the age of just 16.

THERE WERE high expectations for the band's 1985 follow-up album, 'Long Way To Heaven', which went platinum in Canada, yet failed to breach the *Billboard* Top 100. Two years later, the 'Wild In The Streets' LP would fare even worse. And despite plenty of recorded music Helix's international career eventually ground to a halt. Brian Vollmer, though, is nothing if not dogged. He still leads his latest incarnation of Helix in his homeland, while also working as a vocal coach.



RAZOR KINGS

PAUL SUTER survives a night in the Rock City (Detroit) with vocalist BRIAN VOLLMER (right, main pic) from Canadian rising stars HELIX.

"AND THEN you're flying to Detroit to see Helix," I was told. Gulp. Everyone knows what an horrendous city Detroit is, all ugliness and brutality and not at all the place for a young innocent such as myself to end up in. It would be great to see Helix again, of course, but could I survive intact? Hmelp!

Fact is, though, that I had a marvellous time, no bother at all, finding Detroit a whole lot more pleasant than its reputation. The sun was shining and nothing looked either out of place or threatening as I surveyed the city scene from the windows of the Helix tour bus (complete with 'Rock You' plates!) in which the band's ever-affable manager Barney had collected me from the airport to take me direct to the venue, a place called Harpo's, where I was to see the group play. The place had most of the feel of the old Manic Machine about it, with the additional three-tiered video screens on which MTV clips were aired all night instead of the more traditional HM disco. The venue has a certain reputation – indeed, one of Dio's crew had been sporting a Harpo's T-shirt in Seattle the night before! – and Helix were the guests of honour for a live broadcast by radio station WLLZ, who are determined to re-establish Detroit as Metal City USA.

The audience flooded in, and by showtime over 1500 Metal fans were ready to welcome Helix. Their new album, 'Walkin' The Razor's Edge', is making good headway in the States, rapidly climbing the airplay charts after only two weeks on release when I caught up with them, and the welcome that greeted the band was a full-blooded one. They proceeded to lay waste to the venue for a full 90 minutes with their characteristic brand of exuberant HM, showcasing many of the new LP's excellent numbers, with 'Rock You' and 'Young And Restless', in particular, standing out as real killers on stage.

Reaping the benefits of much more stage-room than I've seen at their disposal before, they threw in some ludicrously wonderful tongue-in-cheek choreography; with their stylish new stage gear they took the part to perfection, but they're not the sort of band who play out their role completely by acting about as if they're a fun outfit with an almost impish enthusiasm for going out on stage to make lots of noise and getting paid for having a good time.

IT'S VOCALIST Brian Vollmer who handles the interviews now – but time I'd sat at one end of a huge table facing the entire band and management at the other. This time, however, it was a shade more informal, the end Brian in the back of their bus!

After their transformation last year from a successful Canadian bar band to an international prospect, Helix had been forced to face new and unexpected pressures; suddenly, deadlines were being forced upon them by their new-found obligations and new methods of working. Things hadn't been easy.

There was a lot of pressure involved in getting the album ready because we had an American tour last year and a stretch that we'd toured through Europe with Kiss, and we did both tours out of vans. We were so cramped and uncomfortable that we didn't have the opportunity to write, and even when we got to the gigs there was no time to get together as a band like we usually do and put songs together.

"Basically we were through a whole year without writing anything, and writing is rather like a muscle – you have to exercise it every day to keep it in shape, so when we came off the road in January we turned out about 40 songs that were crap! It's the only way to say it, they were crap!

"You start having dreams about suicide; you wake up in a sweat after only two hours' sleep, and I was giving my old lady a real hard time. Paul (Hackman, guitar/vocals) and I had much trouble sleeping, **Brent (Doerner** guitar/vocals, pictured right) too, and I don't think anyone can really relate to the pressure we were under unless they've been there too.

"It was very hard to cope with – we'd been doing it for so long, but in the past there was always tomorrow. When you're signed to a label you know that you've got to come up with the material or you're going to lose your deal, and when you've lost that deal it's so hard to come up with another one. Ten years of your life all depends on the next six months and you've got to deliver. There's a finality there that was never there before, and that's where all the pressure comes from."

Helix are in the slightly unusual position of being a band with a lengthy ten-year history faced with an upheaval in both lifestyle and obligations, trying to adjust from that day-to-day existence to a series of deadlines that they have to meet. Mercifully, they have mastered the transition and 'Walkin' The Razor's Edge' is ample evidence that they're now heading onward and upward.

"We've got the basis of an identity now; we've got to nurture it and make it grow, and the way to do that is to try to write better material all the time. Personally, I want to write better lyrics; I mean, you can only pound out so many songs about rock 'n' roll and screwing before it becomes tiresome. We decided to dwell on rock 'n' roll a little on this album but it's only a small section of the album and it's only our second one so I don't think it will hurt us, but if the third, fourth and fifth are the same it is going to get tiresome. I want to get into different things, actually try and say something. I'm not saying I'm wishing on for the next album called 'Stop It Or You'll Go Blind', which is about contraception."

Amidst all the other pressures, the band also found themselves changing bassists (almost a Helix pastime by now!), and in view of the tightness of their schedule opted to bring in a newcomer for the album, a name that's known to Canadophiles.

We used Rowdy Simaeve from Streetheart. Daryl (Gray) had just joined, we needed a really tight rhythm section and you're not going to get two people instantly right like that unless you can get hold of someone truly exceptional, and Spider is. He's incredible, one of the best bass players to come out of Canada. He's actually put a lot more into the basic riffs. There's a lot of real, really catchy, bass lines hidden in there – at the end of 'Animal House', the beginning of 'Gimme Good Lovin'', and at the end of 'Make Me Do Anything You Want', there's some really tasty licks."

FOR A band with a ten year history, Helix are an incredibly self-effacing lot. They seem to have had no difficulty in coming to terms with their transition from elder statesmen of the Canadian club circuit to rowdy upstarts in the international Metal market.

They still get excited, and breathlessly tell the story of the show supporting Heart where they were playing away when they noticed some apparent loony leaping about at the back of the stage thrashing the living daylights out of one of Nancy Wilson's priceless acoustics. It was Eddie Van Halen, who subsequently spent most of Heart's show in the Helix dressing room before sloping off to catch a couple of numbers by the band who had invited him there in the first place. They get similarly excited about the time Dave Lee Roth pulled up next to their van at the traffic lights in LA . . . hey guys, you're supposed to be cool and aloof about things like this now!

It's this refreshing lack of pretence that's allowed them to maintain an unsmall humility that has stood them in good stead over the last few, Alleys decade of being 'somehow' in Canada they're now yet another 'who?' to record this world, and I can think of a fair few heads that could handle that. They've actually got to start proving themselves all over again, and that can't be easy.

"We don't dwell on the early years because, when it comes right down to it, they're irrelevant to the people you're performing for, the people you're trying to impress. We just go out there and try to do the best we can, look hard at ourselves and try to constantly improve the act. We look at the bands that are happening around us, and try to learn from them.

"We really do feel like a new band now. The early years were all spent in Canada and now we're in the US and Europe, hitting new markets every day. When you go back to Canada you play in places you've seen so many times before, and then you feel the age of the band. Elsewhere we really do feel like a new band."

Canada's still home of course, and although Helix are now concentrating their efforts on expanding outwards from their homeland, Brian has nothing but gratitude and respect for the scene in which the band has its roots. As I've remarked myself time after time, the Canadian domestic scene has an incredibly high level of talent, yet is sorely lacking (albeit not as much as three years ago) in the air-belief necessary for international aggression.

"People look at us differently now in Canada – I guess it's a boost to the ego, a little triumph.

CONTINUES PAGE 38

Helix guitarists Brent Doerner and Paul Hackman having a good gurn back in 1984

Photos: IconicPix/David Plastik

STEP BACK IN TIME

The sublime Spinal Tap. L-R: David St Hubbins (guitar and vocals), Derek Smalls (bass), Nigel Tufnel (guitar and vocals)

SPINAL TAP: A ROCK AND ROLL CREATION

DATELINE: 20 SEPTEMBER-OCTOBER 3 1984

MAGAZINE: *KERRANG!*

TO CELEBRATE THE RELEASE of the 'rockumentary' *This Is Spinal Tap*, *Kerrang!* writer and now *Rock Candy* boss Derek Oliver interviewed actors Michael McKean, Harry Shearer and Christopher Guest in their guises of Spinal Tap band members David St Hubbins, Derek Smalls and Nigel Tufnel. This was, however, no pseudo-intellectual discussion of the origins of the now-legendary spoof, since the 'band' refused to admit that they were actually fictitious. Instead Derek asked highly pertinent questions about the group's latest album, 'Smell The Glove', and the trio fielded them all with a straight bat, sinking back into their celluloid personas with ease.

"We've already done a lot of interviews today," vocalist and guitarist St Hubbins began. "We've done the good ones, the bad ones, the short ones... and now we're doing you."

"It's very trying," added Derek Smalls. "We're not as young as we used to be. In fact, we're a lot older."

PERHAPS UNSURPRISINGLY, the band had reservations about the movie. "I don't fully endorse it," St Hubbins admitted. "I think there are parts that make us look downright disorganised."

"I must admit, though, it's certainly boosted our flagging appeal with the American rock audience," pointed out Smalls. "It's nice to be headliners again."

"If anything, the film makes us look too successful," continued St Hubbins. "It's destroyed the mystique that's always surrounded us. Kids used to identify with us because we were both winners and losers."

WHEN OLIVER, playing along with the deceit, pointed out that 'Smell The Glove' brought a new maturity to the Tap sound, St Hubbins shrugged: "I really wouldn't look to Spinal Tap to strike out in new directions. We're not gonna run out and buy a drum machine, spray paint our hair or do anything like that. You know who we are and what we play, take it or leave it."

"We've never had to ask ourselves every time an album comes out, 'How do we follow this?' We just do more of the same," Smalls added.

"Staying the same is one of our trademarks," nodded St Hubbins sagely. "Sort of consistent inconsistency, really."

OLIVER ASKED about Spinal Tap's views on rivals such as Van Halen and Quiet Riot. Tufnel responded by mixing lukewarm approval with a helping of disdain.

"Well, more power to them. Give the kids a break, let them play and have some fun," he said, before adding, "They won't last. Give 'em a sniff of the barmaid's apron and then maybe see what happens. Maybe one day, if they're lucky, they'll get a sniff of the barmaid. But 10 years from now, let's see where they are."

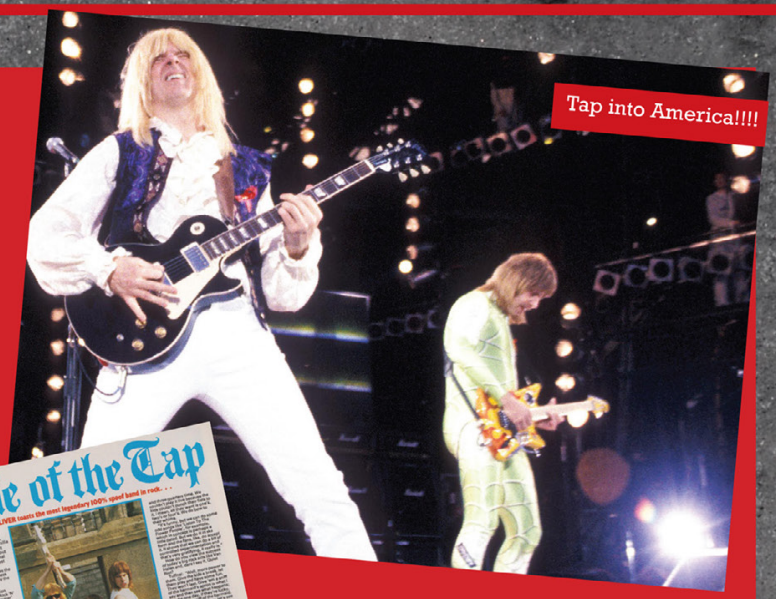
"It's an old story," smiled Smalls. "So many groups have come and gone since we started that we don't care. Even we came and went, but then we came back and stayed... for good."

WHAT DEREK Smalls really wanted to do next was make a second film, one that portrayed Spinal Tap in a more flattering manner.

"I'd like another movie that we have complete control of," he told Oliver. "Maybe a horror film in black and white starring the band. That would be really frightening."

Photos: Getty Images/Aaron Rapoport; Getty Images/Kevin Mazur/WireImage

ROCK CANDY SAYS...



THOUGH IT WAS ONLY a modest success when first released back in 1984, there's no doubting that *This Is Spinal Tap* remains the funniest and best observed rock'n'roll movie ever. Nothing else even comes close. Indeed, many of its key moments of dialogue –"Hello, Cleveland!", "What's wrong with being sexy?" and "These go to eleven" for example – are now fully enshrined not only in the language of rock music, but also in everyday parlance. It's hard to express the sheer quality of *This Is Spinal Tap* any better than the review on influential US film and TV website Rotten Tomatoes, which calls it an all-time comedy classic, "smartly directed, brilliantly acted, and packed with endlessly quotable moments."

Tale of the Tap

DEREK OLIVER roots the most legendary 1000's spoof band in rock...

Spinal Tap

IT'S FUNNY!

IN CHOOSING to chronicle "one of England's loudest bands" on a fateful American tour through the eyes of fictional director Marty DiBergi, real life director Rob Reiner (playing the part of DiBergi) certainly did his homework. In later years bands like Uriah Heep, with their own high turnover of drummers, claimed to have inspired several of the movie's plotlines. Aerosmith's Steven Tyler once admitted that the similarities between the Tap and his own group were uncanny. Former Saxon bass player Steve Dawson, meanwhile, insists that Harry Shearer actually went out on tour with the band before filming the movie. For what it's worth, Christopher Guest would later say that Spinal Tap "was not about a specific band."

INCREDIBLY, DESPITE the fact that it has brilliant dialogue throughout, *This Is Spinal Tap* was largely improvised. Reiner simply put his actors in a succession of situations and left the cast to summon up their own one-liners and deadpan banter, exactly as they did when speaking to Oliver.

GIVEN ITS huge cultural significance today, it's perhaps surprising that there's been no proper sequel to the movie, though as part of the marketing campaign for Spinal Tap's 1992 album, 'Break Like The Wind', the band did produce a made-for-television show called *The Return Of Spinal Tap*, mixing outtake clips with concert footage filmed at the Royal Albert Hall in London. I guess that, as the actors who created this masterpiece are now all in their seventies, maybe it's just wishful thinking that the Tap will ride again. But we can always hope!

SNIPPETS – SHORT, SHARP SHOCKS FROM SEPTEMBER-OCTOBER 1984

SABBATH DUMP DAVID DONATO

DATELINE: 18-31 OCTOBER 1984
MAGAZINE: *KERRANG!*

After what was termed "a very brief liaison," Black Sabbath revealed they'd parted company with lead singer and former male model David Donato, causing the group to postpone plans to work on an album with producer Bob Ezrin in Toronto. Donato went on to form White Tiger with former Kiss guitarist Mark St John.

BRUCE NOT BOTHERED BY DIO COPY

DATELINE: 15 SEPTEMBER 1984
MAGAZINE: *SOUNDS*

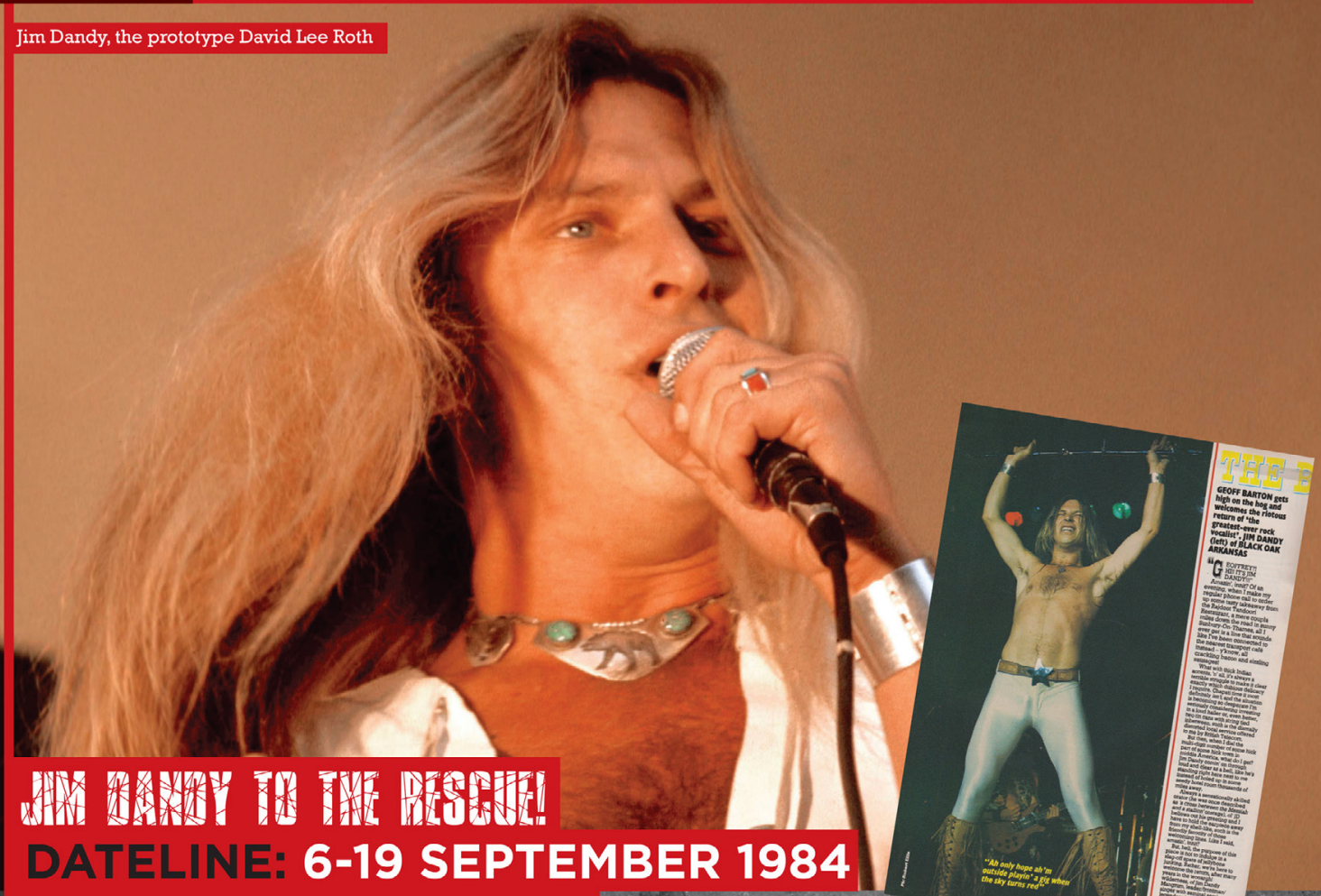
Singer Bruce Dickinson suspected that talk of Iron Maiden's lavish pharaoh-themed stage set for the 'Powerslave' tour had caused Dio to swap plans for "a Medieval village" in favour of something similar in honour of RJD's song 'Egypt (The Chains Are On)'. "I don't know if they heard about what we're doing," Bruce told writer Robbi Millar. "But it really doesn't bother me."

KISS "FLATTERED" BY CRÜE IMAGE GRAB

DATELINE: 4-17 OCTOBER 1984
MAGAZINE: *KERRANG!*

Talking to Dante Bonutto about 'Animalize', Paul Stanley said he was "tremendously" flattered by the way that Mötley Crüe had used Kiss's own photographers and video directors while promoting their 'Shout At The Devil' album. "It works, and more power to it, but if they're silly enough to deny where it comes from then they'll just look like fools," said the frontman and guitarist.

STEP BACK IN TIME



Jim Dandy, the prototype David Lee Roth

GEOFF BARTON gets high on the hog and welcomes the riotous return of 'the greatest-ever rock vocalist', JIM DANDY (left) of BLACK OAK ARKANSAS

"Ah only hope ah'm outside playin' a gig when the sky turns red"

JIM DANDY TO THE RESCUE!

DATELINE: 6-19 SEPTEMBER 1984

MAGAZINE: *KERRANG!*

"GEOFFREY?! HI!! IT'S JIM DANDY!!!" The bellowed greeting was so ferocious that afterwards *Kerrang!* writer Geoff Barton claimed, "I had to hold the telephone earpiece away from my shell-like." Yessir, "after many years in the wooargh wilderness", to borrow Geoff's own terminology, washboard-totin' frontman Jim Dandy was back with a new Black Oak Arkansas and an album entitled 'Ready As Hell'. And Barton could not have been happier.

Geoff and Jim had previous. Around 1976, as a cub reporter for music paper *Sounds*, Barton had travelled to the Black Oak Arkansas base in Mountain Home, Arkansas. "It was a high class hippy community," Barton reminisced, "a little ol' self-contained rock'n'roll town, with each Black Oakster and his family occupying an air-conditioned log cabin." But the group's fortunes went into a slump and eventually, as Geoff put it, they "just... well... faded away."

A MUTUAL admiration remained between the two men, nonetheless. "Ah'm proud that you're still interested in this old boy," Jim told Geoff, blaming his recent low-key status on a heart attack suffered four years earlier. "Those years of livin' it up and partyin' all the time finally took their toll," he explained. "All I used to eat was chilli dogs, all I drank was beer, and I did nose candy all night long. Mah body decided to start protestin'."

Fit and healthy again, and standing alongside old faithful Rickie Lee 'Risky' Reynolds on guitar, Dandy had put together a new BOA made up largely of unknown musicians. And this brought out a strong paternal feeling in the singer.

"When the old Black Oak took the stage we were like amphetamined buffalos," Dandy guffawed. "So now I tell my boys to slow down a little, to ease back on the alcohol, to only drink Jack Daniel's after sundown."

Barton wondered how Dandy felt watching the antics of David Lee Roth and Mötley Crüe. Did it make him feel... well, ripped off?

"No, man! I love them!" was the reply. "They're carrying on the tradition I created. The only trouble is that these days there's a lot of technique, a lot of formula. I'm not sure those bands know what it's all for. In Black Oak's heyday it was just a case of honour among thieves; we were heathens, we were socially unacceptable, but we were *exhibitionists* also. There was more character, more genuine commitment behind our actions at that time."

DANDY WAS busy rebuilding his career and, having taken only 14 days off during the previous 140, was already thinking about the next album. Its title of 'The Black Attack Is Back' was already set in stone.

"I'm itchin' to get back into that studio," Jim told Barton. "I'm gonna jump on a tornado and ride it to a standstill. It'll be very heavy with the guitars well upfront.

"I'm on a high right now," he continued. "I won't stop until those crazy muthas with their fingers on the buttons decide to end it, once and for all. I only hope that I'm outside playin' a gig when the sky turns red."

Photos: Getty Images/John Lynn Kirk/Redferns; Getty Images/ABC Photo Archives/ABC

ROCK CANDY SAYS...

IT'S SLIGHTLY ODD TO think that, even back then, Jim 'Dandy' Mangrum seemed like some incredibly old grandfatherly figure, when in 1984 he'd have been a mere 36 years old. Then again, BOA had been formed by a bunch of schoolmates as long ago as 1963 before breaking in the 1970s, a triumphant decade during which BOA would notch up 10 chart albums.

AS BARTON'S article pointed out, the showmanship of Jim Dandy – complete with spandex pants and ritualistic simulation of sexual congress with the washboard he used on stage – weren't lost on the rock stars of the 1980s. With waist-length blond hair and a raunchy shtick that included drinking out of a moonshine jug, Jim's peacock-strutting, high-kicking presence was ripe for copying. There's even a rumour that a young David Lee Roth once asked for a videotape of a Jim Dandy show with a view to studying the elder man's moves. Dandy himself is in no doubt that Roth took his stage cues from him. "The saying is that imitation is the sincerest form of flattery. If you watched me, it shouldn't be hard to figure out."

INCREDIBLY, DANDY – now in his 70s – still performs gigs with BOA, still alongside guitarist Reynolds. There's even a new album titled 'Underdog Heroes' that's just been issued. Now that's what we at *Rock Candy Mag* call staying power!

Jim indulges in some "ritualistic simulation of sexual congress with the washboard." And why not?

SNIPPETS – SHORT, SHARP SHOCKS FROM SEPTEMBER-OCTOBER 1984

'YNGWIE WAS A REAL PAIN IN THE ASS'

DATELINE: 30 SEPTEMBER–3 OCTOBER 1984
MAGAZINE: *KERRANG!*

Graham Bonnet wasn't shedding any tears over the exit of guitarist Yngwie J Malmsteen from Alcatrazz. "It wasn't anything to do with musical differences or any of that crap," exploded the singer. "He was just a real pain in the ass. He thought he was Son Of Blackmore or something equally ridiculous." Yngwie's replacement was Steve Vai.

TOKYO BLADE CALL *KERRANG!* – FROM A PHONE BOX!

DATELINE: 23 AUGUST–5 SEPTEMBER 1984
MAGAZINE: *KERRANG!*

When *Kerrang!* included Tokyo Blade in a major series billed as 'Best Of British' the circumstances of the interview shone a spotlight on the divide between the 'haves' and the 'have nots' of rock. "Hello, is that Howard Johnson?" asked guitarist Andy Boulton. "Can you sort of ring me back please, 'cos I'm... er, in a phone box?"

QUEENSRŸCHE TAKE METAL "ONTO ANOTHER PLANE OF DEVELOPMENT"

DATELINE: OCTOBER 1984
MAGAZINE: *METAL FORCES*

Metal Forces' Dave Constable was blown away by the full-length debut from the Seattle prog-metallers, awarding the maximum 10 out of 10 and declaring 'The Warning' to be "one of the most important heavy metal releases of all time." He added: "This is a brave attempt to move the genre forwards and onto another plane of development."

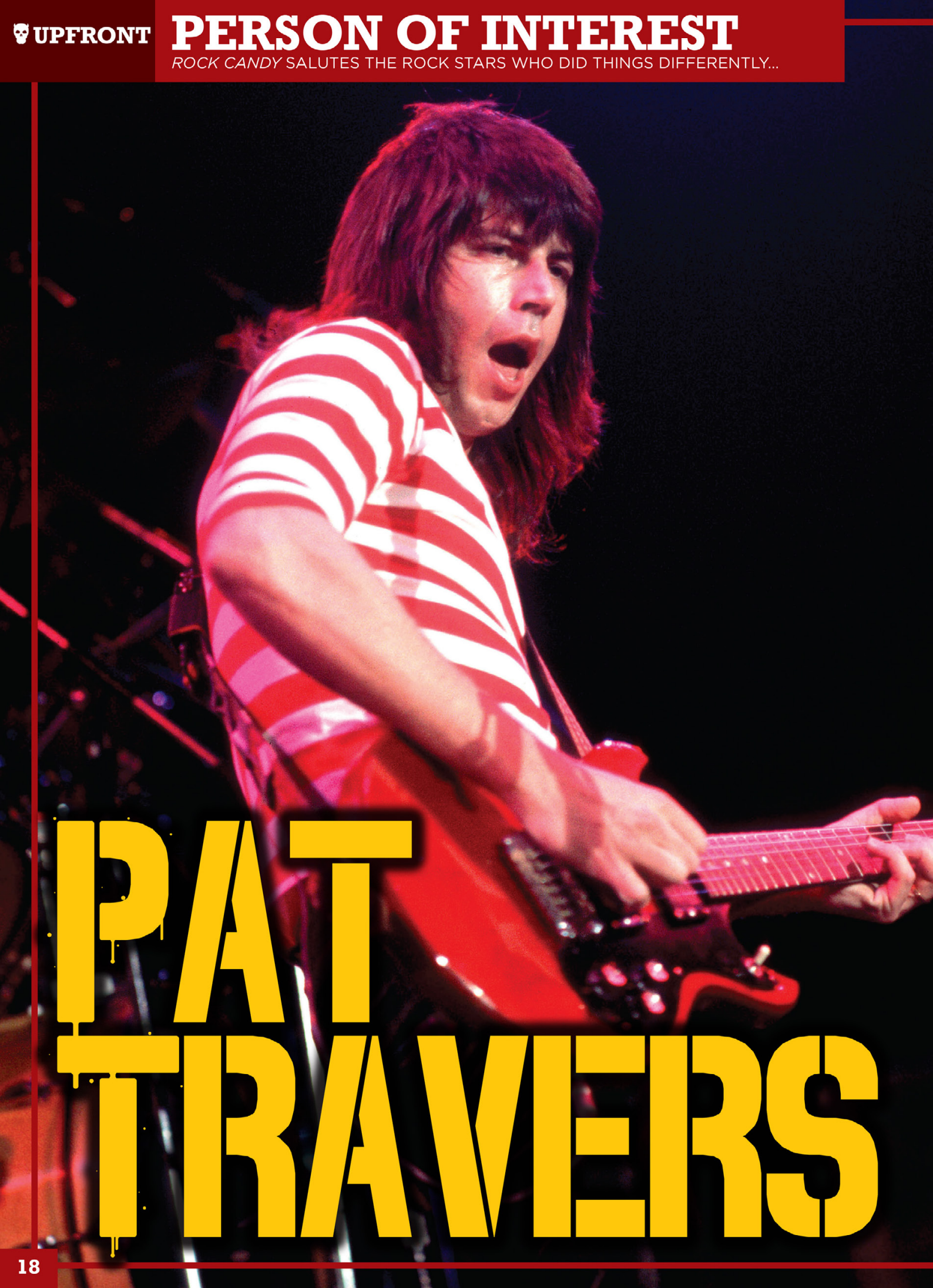
TULL'S IAN ANDERSON: "I'VE SURVIVED BECAUSE I'M SO BORING"

DATELINE: 23 AUGUST-5 SEPTEMBER 5, 1984
MAGAZINE: *KERRANG!*

Promoting Jethro Tull's 15th album 'Under Wraps' in an interview with Malcolm Dome, frontman and flautist Ian Anderson explained how he'd reached the grand old age of 37. "The reason I've survived whilst others from my era like Keith Moon haven't is quite simple – I'm so boring. I never had any interest in drugs at all."

PERSON OF INTEREST

ROCK CANDY SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



PAT TRAVERS

IN 1975, WHEN HE was just 21 years old, Patrick Henry Travers decided that if he was serious about taking a shot at making it as a musician, then he'd really have to get out of his native Ottowa in Canada. The guitarist opted to try his hand in London. His mum was English, his dad was Irish, so Travers had friends and contacts in the UK. Besides, New York and Los Angeles seemed too daunting to him at the time.

Once he'd arrived in the British capital Travers didn't hang about. Within a year he'd made a demo, got a manager, landed a record contract with Polydor, made an excellent eponymous debut, was touring the UK supporting The Sensational Alex Harvey Band, and was on his way to rock'n'roll stardom. Well, it certainly seemed that way to me at the time. I saw Travers at Newcastle City Hall on that 1976 tour and was so impressed by his performance that night that I bought his 'Pat Travers' debut album the very next day.

The guitarist initially had a publishing deal with Warner/Chappell and used their studio to record demos. His manager took those tracks to Freddy Haayen, the director of Polydor, who loved them and signed him up straight away.

Even better for Travers, once he'd been signed to the label, Haayen became Polydor's president. "For the first three years I was with the label it was incredible," he said. "When the president signs you, believe me, *everybody* will push you."

TRAVERS' DEBUT album had been recorded as a three-piece band featuring Pat on guitar, keyboards and vocals, along with Peter 'Mars' Cowling on bass and Roy Dyke playing drums. But by the time second album 'Makin' Magic' appeared in 1977 Travers had replaced Dyke with future Iron Maiden drummer Nicko McBrain.

"Nicko was so much fun," Travers says of McBrain. "Roy Dyke was great, but I needed somebody a little more fiery. I saw Nicko play and went, 'Wow, this guy has chops *and* energy.'"

The line-up of Travers, Cowling and McBrain were hyper-productive in 1977, releasing another album, 'Putting It Straight', hot on the heels of 'Makin' Magic'. But by the time 1978's 'Heat In The Street' appeared McBrain was already gone and Travers had expanded his band to a four piece. Tommy Aldridge came in on drums, and Pat Thrall joined as a second guitarist after he'd been recommended by Journey's Neal Schon. Given that Travers was establishing a serious reputation as a guitar hero it shows a refreshing lack of ego that he brought in another player to share the load. That's because first and foremost Travers was dedicated to the music.

THIS FOUR-PIECE line-up would provide Travers with his most successful period, both commercially and creatively. The 1979 live album, 'Go For What You Know' and 1980's studio offering 'Crash And Burn' did much to create his current legacy among fans and musicians alike. Both Metallica's Kirk Hammett and Pantera guitarist Dimebag Darrell cited him as an influence on their playing, while Paul Gilbert is happy to admit that he's a huge Travers fan.

"I've gotten so much from his playing and his sound," he told *Guitar Player* magazine. "For a brief time Pat Travers and Pat Thrall were the coolest dual-guitar team rock has known."

DESPITE PROUDLY flaunting his traditional blues and rock roots in those early years, Travers wasn't the kind of musician to churn out endless re-treads. In 1981 – and with Aldridge and Thrall slipping out of the picture – he released the keyboard-dominated 'Radio Active' album. His record label, Polydor, didn't like what they heard and subsequently dropped Travers. The guitarist successfully sued Polydor for breach of contract, though, and got to record two more albums for the label, 'Black Pearl' in 1982 and 'Hot Shot' two years later. They were both wonderful records, but there was a suspicion that the court case had nonetheless soured his relationship with Polydor. The albums topped out on the US *Billboard* charts at number 74 and number 108 respectively. 'Hot Shot' would be the last album Travers would make for a major label.

'Crash And Burn' had made the US Top 20 in 1980, and the single taken from it, 'Snortin' Whiskey', was a major radio hit. But Travers ended the decade being forced to rely on a punishing live schedule to keep his career afloat. Despite making an appearance singing backing vocals on Extreme's 1990 hit single 'Get The Funk Out' following a chance meeting with the band's guitarist Nuno Bettencourt in an LA club, Travers faded from mainstream view. For the past 29 years he's released a huge number of blues rock albums on a variety of indie labels. His last studio effort, 2015's 'Retro Rocket', appeared on the LA independent label Cleopatra Records

NOW BASED in Florida, at the age of 65 Pat is still relentlessly touring North America and Europe. It seems, however, that he's much less concerned about snortin' whiskey and drinkin' cocaine these days...

"In 2004, just before my 50th birthday, I was kind of pudgy and I was drinking too much," he confessed to *Rock Guitar Daily*. "I met this guy named Mike Reeves, a major karate guy. I started working out with him, I started to like it, and I'm a second-degree black belt now in a style called Isshinryu. It's helped my voice tremendously, and my fingers, too."

It's been a very long time since Pat Travers *"came across a lot of water just to see/If it could be the place to go, the life for me."* But there's no doubt that along the way he's been a hugely influential player and has given us some great rock'n'roll.

Words: John Nicholson. Photo: Getty Images/Paul Natkin

18+

WHAT IS AVAXHOME?

AVAXHOME-

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CLASSIC ALBUM SLEEVE

The Thin Lizzy line-up that recorded 'Johnny The Fox' performing at the New Victoria Theatre, London, April 1976. L-R: Brian Robertson (guitar), Brian Downey (drums), Philip Lynott (bass and vocals), Scott Gorham (guitar)

THIN LIZZY
'JOHNNY THE FOX'
DATELINE: OCTOBER 1976

Irish artist **Jim FitzPatrick** (*above right with Philip Lynott*) explains the thinking behind his cover artwork for Thin Lizzy's 1976 classic 'Johnny The Fox'...

"I WAS INTRODUCED TO Philip Lynott by a mutual friend, Frank Murray, who I used to play football with. Originally an Irish guy called Tim Booth was supposed to work on [1973 album] 'Vagabonds Of The Western World' – the first album cover I was asked to create for Thin Lizzy – but he got a record deal for his own band Dr. Strangely Strange, so he couldn't do it. Philip had been in [Dublin-based musician and poet] Eamon Carr's flat and had seen two psychedelic posters I'd done. They blew him away. He thought they were American and couldn't believe that an Irishman had done them! So I got the job to do the 'Vagabonds...' cover and the rest is history.

"PHILIP WAS all for giving me free reign to come up with ideas. The original rough idea I had for the 'Johnny The Fox' album was for a warrior dude overlooking a post-apocalyptic, nuked-out city, with the Statue Of Liberty leaning in the background. But Philip wanted to move away from the Marvel, superhero-type look that had been a feature of 'Jailbreak' – Lizzy's previous album that I'd worked on – and suggested something Celtic in nature, but nothing too obvious. He'd been drawn to this border I'd created for the original rough, but as my deadline to deliver the completed artwork loomed ever closer I still had this huge blank to fill in the middle of the piece!

"I WAS usually given lyrics or some demo tapes to listen to for inspiration, but for this one I had nothing to go on. With the record label screaming at me for the artwork, Philip finally told me the album would be called 'Johnny The Fox' and the management sent me over a photograph of a dead fox's head. I pasted it onto a photograph of Philip's body and that was originally going to be used on the inner sleeve. But it just looked f*cking weird, so that didn't happen!

"TO COMPLETE the front cover, in the end I decided to go with a fox in the centre, trying to echo the 'Nightlife' cover that featured a black panther overlooking a distant city. It was a deliberate decision to do something similar to 'Nightlife', as I was very into creating an identity – or a brand if you like – similar to what Roger Dean was doing with his work with Yes. Because of the deadline I wound up working all night to complete the cover and gave it to a courier the next morning. Philip and the band were very happy with it.

"SURE, THE subsequent 'Black Rose' sleeve is more iconic, but I regard 'Johnny The Fox' as the best album cover I've ever done. I certainly could've done more with the central design and made it 100 percent perfect if I'd had more time, but I think that artistically it was as good as I could ever do."

Check out Jim's work at www.jimfitzpatrick.com where you can purchase a print of the 'Johnny The Fox' artwork, as well as Jim's other Lizzy-related work.

Interview by Dave Reynolds. Photo: Getty Images/Erica Echenberg/Redferns

"The border was inspired by a conversation I had with Phillip, and I spent weeks drawing and inking it. He wanted something sophisticated and Celtic, but not too *obviously* Celtic. He was after something more futuristic, and the result was more of a neo-Celtic look. There are Celtic spires embedded in the corners, but I was looking at a lot of French art at the time, because it specifically featured really sophisticated imagery that was very sci-fi."

"The band name on the art is very understated and that's the way Phillip wanted it. We had a very beautiful, mirrored Thin Lizzy logo that could've been used, but it would've ruined the whole piece. We could've possibly incorporated it on the back cover, but that didn't happen either. Then it was going to be used for an album called 'Trouble Boys', but that album got scrapped and only the title track ended up being released as a single in 1981."

"No one's ever asked about the figures within the border before, so I'm not sure if they've ever really been noticed. The inspiration for them was Egyptian mummified cats. I just made them into foxes."

"I took inspiration from Celtic goddesses for these. They looked really strange and I can't remember why I put them there. There's no logical reason other than maybe to interrupt the borders."

"The fox on a ridge looking toward a city in the distance underneath a huge moon was a deliberate reference to the 'Nightlife' album cover. I've been told that some thought the fox was a reference to me, because I had long red hair back then! The sky is actually a photograph pasted up from a negative. Using the moon imagery was a very art nouveau thing and I really liked the work of [Czech artist] Alphonse Mucha in that respect. However, I look at the piece now and think that I should've put more detail into the moon, as I did on the 'Nightlife' version. The problem was, I simply ran out of time."

"The disc in the centre was left blank until Philip had finally given me the album title. If you look at that panel in the middle you can see it was drawn in pencil and then photographed. This was the last part of the artwork I completed and I made sure it was integrated into the border with those sweeping lines. There's a hint of Irish-ness in the orange and green colours throughout the border and the centre piece. It sort of created an air of menace."

THIN LIZZY – 'JOHNNY THE FOX'

Released: 16 October 1976. Album length: 35.37. Produced by John Alcock. Engineered by Will Reid Dick. Recorded at Ramport Studios, London, August 1976.

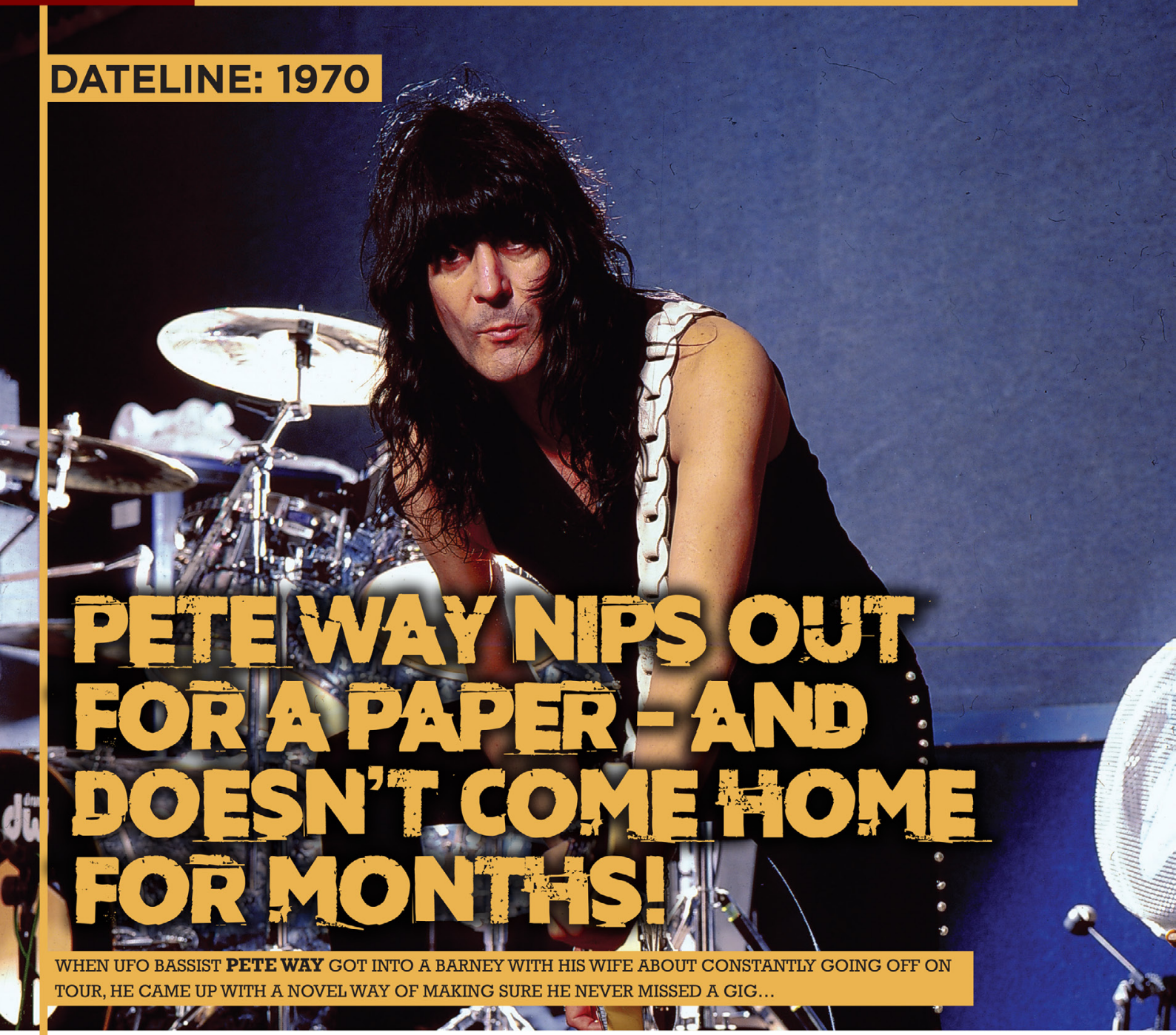
1. Johnny (4.18) – *Phil Lynott*
2. Rocky (3.43) – *Phil Lynott/Scott Gorham/Brian Downey*
3. Borderline (4:37) – *Brian Robertson/Phil Lynott*
4. Don't Believe A Word (2:18) – *Phil Lynott*
5. Fools Gold (3:53) – *Phil Lynott*
6. Johnny The Fox Meets Jimmy The Weed (3:36) – *Phil Lynott/Scott Gorham/Brian Downey*
7. Old Flame (3:05) – *Phil Lynott*
8. Massacre (3.01) – *Phil Lynott/Scott Gorham/Brian Downey*
9. Sweet Marie (3.58) – *Phil Lynott/Scott Gorham*
10. Boogie Woogie Dance (3.06) – *Phil Lynott*

LINE UP:
Phil Lynott – bass guitar, vocals, acoustic guitar
Scott Gorham – lead and rhythm guitar
Brian Robertson – lead and rhythm guitar
Brian Downey – drums, percussion

YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

DATELINE: 1970



PETE WAY NIPS OUT FOR A PAPER – AND DOESN'T COME HOME FOR MONTHS!

WHEN UFO BASSIST **PETE WAY** GOT INTO A BARNEY WITH HIS WIFE ABOUT CONSTANTLY GOING OFF ON TOUR, HE CAME UP WITH A NOVEL WAY OF MAKING SURE HE NEVER MISSED A GIG…

ANYONE WHO WAS INVOLVED in the British rock music business in the '70s and '80s knows about Pete 'Wild' Way. The UFO and Waysted bassist was what was known in the trade as 'a lifer', a musician who was in it for the lifestyle above all, possibly ahead of music, certainly ahead of money.

The tales of 'Wild' Way's crazy behaviour – almost always seen by the man himself as perfectly normal – are legendary. There's the time, for example, when he travelled all over a pre-EU Europe on tour, but *without* a passport! He ingeniously managed to get over endless borders with nothing more than a tour itinerary and a photo of himself on the back of an album sleeve as proof of who he was and where he was going. Then there was the occasion when Pete took up jogging to help get in shape. The trouble was, he'd always go out carrying a six-pack of beer – because all that running would make him thirsty! Our favourite tale of Way's rock'n'roll silliness, though, has to be the one he recounts in his must-read autobiography, *Fast Ride Out Of Here*, which was published in 2017.

WAY WAS living in the East End of London with his first wife Yvonne just as UFO were beginning to make a mark with their 1970 debut album 'UFO 1'. Apparently, though, Yvonne was getting mightily fed up with the bassist's itinerant ways, especially as he was now expected to up sticks at the drop of a hat to head off on tour all over Europe where the album was gaining traction.

"I was supposed to meet up with the band at King's Cross and drive down to Germany," Pete explained. "However, Yvonne was adamant that I shouldn't go and we had a huge bust-up. In fact, she locked me in our bedroom and then tried to set fire to my passport. I gave her half-an-hour to calm down and then managed to convince her to let me out of the bedroom. I told her that *of course* I would stay at home, and then pulled my usual trick which was to plead that I just wanted to pop down

the road for a newspaper. Somehow or other, I snuck my bag out with me and met up with the band as scheduled. I did at least call Yvonne when we finally arrived in Germany, but not surprisingly she was still enraged. That was the thing, though: rock and roll meant everything to me and I just couldn't give it up."

According to Pete's younger brother Neil, however, this wasn't the only time Way used this diversionary tactic on his long-suffering wife.

"Yvonne was a typical East End girl, very nice and friendly," Neil recalls in *Fast Ride Out Of Here*. "The trouble was that no sooner was Pete home than he'd be back out on tour again, and quite often wouldn't actually forewarn her of his going. There were several occasions when Pete told Yvonne he was just popping down the shop for a pint of milk and would then be off for a month or more."

'WHO ON earth would be Pete Way's wife?' you might think. Well, as it happens there have been six game girls, all willing to take the job on. Many of them, we suspect, came to regret it. In fact, two died as a result of booze and drug habits. It clearly wasn't an easy gig being married to Pete as I saw for myself when I went to watch Waysted rehearsing in the late 1980s. Pete was married to wife number three at the time, and Waysted were trying out [former Tygers Of Pan Tang frontman] Jon Deverill for the vocalist slot. On this occasion everyone had agreed to extend the session by a few hours because things were going so well. Pete phoned his missus, I assumed with the intention of telling her that he'd be late home from work. What he actually did, though, was say to her that he was just about to leave and would be home for dinner in an hour!

"Pete, I thought we'd just agreed to rehearse for a while longer!" said Deverill, scarcely able to believe what he'd just heard. "Why have you just told Bethina you're leaving for home right now?"

"Well, that will make her very happy," reasoned Pete. "She loves cooking and is always pleased to have me home in time for meals."

"But what's she going to think when you don't get home for hours and the meal is ruined?"

This notion didn't seem to have occurred to 'Wild' Way.

"Ah right. Yes, she won't be too happy about that, will she?" said Pete. "Oh well, never mind!"

Pete never was one to think too far ahead, but at least he had one quick brainwave that day, instructing everyone in the room that if Bethina should call back during the remainder of the rehearsals, whoever answered should explain that her husband had left ages ago and must have got caught in traffic!

THE MORAL of this story? There probably isn't one – apart from deciding that it probably isn't the best idea to get hitched to Pete Way. But maybe if we can offer a word of advice to all you *Rock Candy Mag* readers out there. If your other half is a musician and one day they say they're just popping out to the paper shop, best get a drone to follow them!

Words by Malcolm Dome. Cartoon by Christophe Sénégas.
Photo: Getty Images/Mick Hutson/Redferns

CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

MÖTLEY CRÜE

Why did *Rock Candy Mag*'s *Xavier Russell* get turned upside down by **Mötley Crüe** reprobates **Nikki Sixx** and **Tommy Lee** at an Iron Maiden party in 1984? Here's your chance to find out...

FRIDAY 12 OCTOBER 1984 will be forever etched into my cranium for the events that took place at Legends nightclub in London's swanky Mayfair district that night. Iron Maiden had just played the last of four sold out shows at the Hammersmith Odeon on their highly successful 'World Slavery Tour' and had decided to throw a big bash to celebrate. Mötley Crüe had just bagged the support slot on the upcoming European leg of the tour and so felt entitled to gatecrash.

NOW NOBODY does a lig like this better than Maiden's long-time manager Rod Smallwood. The canny Yorkshireman has a knack of always finding the right venue, the right booze, the right canapés, and the right music, so it promised to be a fine night of hell-raisin'. The party was in full swing when I arrived and saw that the choice of alcohol on offer was wine, beer or a dodgy-looking cocktail. I played safe and stuck with a bottle of beer. But as I turned round to take my first swig I was greeted by a terrible vision that sent a shiver down my spine. Tommy Lee, Nikki Sixx, Vince Neil and Mick Mars were all bundling down the spiral staircase making a right ol' racket and looking like they were ready to paaarrrrtttyyy!

I'D FIRST met Mötley Crüe backstage at a place called the Pavilion in Concord, California back in 1982 when I did an interview with the band for *Kerrang!* magazine. Even at that early stage of their career the four members already had a bit of a reputation. My fellow *Kerrang!* writer Sylvie Simmons had given me some good advice. "Never drink from the same bottle as the Crüe, keep well away from their dodgy cocktails, and remember that they love drugs!"

THOSE WORDS were ringing in my ears when Nikki Sixx approached me at the lig and said loudly, "You got any krell, Xavier?" 'Krell' was Californian slang for cocaine. I shook my head to indicate that I hadn't, but Sixx didn't believe me for a second. Taking matters into their own hands, Nikki and Tommy dragged me into the nearest toilet, locked the door behind the three of us and proceeded to turn me completely upside down, then started shaking me vigorously in the hope that a wrap of coke would fall out of my pocket.

TO THEIR enormous disappointment no coke appeared. It wouldn't. I didn't have any. In fact, the only thing that fell to the ground was some loose change and my London Underground Travelcard! Nikki was livid and decided to show his displeasure by biting my arm. "Thanks for that Nikki," I shouted. "Now I gotta get a f*cking tetanus shot!" Sixx didn't seem too bothered, though, as he retreated to the bar with the rest of his Crüe to plot their next move. And what did that turn out to be? Spiking the cocktail with laxatives. Apparently there were plenty of sore arses the next morning. Thank the Lord I stuck to beer all night!

Photo: Getty Images/Ross Marino

MY FIRST GIG

DATELINE: 25 JUNE 1983, SAO PAULO, BRAZIL

"THEY BLEW MY MIND!"

SEPULTURA GUITARIST **ANDREAS KISSER** (*RIGHT*) TAKES US BACK TO 1983 AND A KISS GIG IN BRAZIL THAT SHAPED HIS LIFE…

"THE FIRST CONCERT I ever went to really blew my mind. It was back in 1983 when Kiss came down to Brazil for the very first time on the 'Creatures Of The Night' tour. I distinctly remember when they first announced the show on the TV. I couldn't believe that Kiss were finally coming to Brazil. It was many months in advance of the gig, but I went to my local record store with a lot of my friends to buy a ticket. We didn't want to risk not getting our tickets before it sold out because we were all really excited about finally getting to see Kiss in the flesh.

"WHAT WAS strange back then was that people were kind of scared of Kiss in Sao Paulo, especially older people. My teachers in school were saying things like. 'Hey, these guys are Satanic. They kill *live* chickens onstage, they stamp on them and do all sorts of evil things! Please don't go to the show. It's evil and it's bad for you.' Of course it was all bullsh*t, but people really believed in that crap back then.

"Incredibly, some religious people organised a whole campaign against Kiss and their supposedly Satanic leanings. They were even praying that the show would get banned. But in a strange way this made me even more excited about seeing the concert. At that time Kiss was the only band I listened to. I was just starting to pick up the guitar and learning to play music and I was an absolute Kiss fanatic.

"THE DAY of the show I was really excited, but I didn't know what to expect. I did spend a lot of time thinking about what songs they would play, though. I even started putting together an imaginary setlist, hoping they would run through all my favourite songs.

"The show itself was amazing. It was at Sao Paulo's Estadio do Morumbi – the biggest stadium in the state, which is normally home to the Sao Paulo soccer team. There were around 40,000 people there and it was great to be part of such a huge crowd; I'd never experienced anything like it before.

"Being there and witnessing all the incredible pyros was fantastic. I could even feel the fire on my face, despite the fact that I was quite a distance away from the stage. [Drummer] Eric Carr had this huge tank drum kit that looked really impressive, and the overall sound was amazing too, especially [guitarist] Vinnie Vincent's lead play.

"WHEN THE show was finally over I left the stadium feeling super excited and really buzzing. It felt great to be alive. I bought a bootleg T-shirt outside the stadium and proudly wore it home. I wish I still had it! Seeing Kiss was definitely a life-changing experience for me, because it made me want to form a band, become a professional musician and do what I do today. Gene, Paul, Vinnie and Eric really inspired me that day, no doubt about it."

Interview by Xavier Russell. Photos: Getty Images/Michael Ochs Archives; Getty Images/Jim Steele/Popperfoto

BAND BRANDED BOOZE

PUTTING OUT YOUR OWN RANGE OF WINES, BEERS OR LIQUORS HAS BECOME ALL THE RAGE FOR DISCERNING OLD-SCHOOL METAL BANDS...

Vin Halen
IRON MAIDEN
ROBINSONS BREWERY
TROOPER
ROBINSONS BREWERY
THE HOTTEST BEER IN THE WORLD
KISS
DESTROYER
SINCE 1973
HERO
CAVA
BRUT RESERVA
ACCEPT
ANTHRAX
WARLANCE
PALE ALE
12 FL OZ | 355 ML
Butternuts
BEER
AC/DC
THUNDERSTRUCK
Reposado
TEQUILA

THE END OF THE GLORY ROAD

Why did **Gillan**, one of the most successful British hard rock bands of the era, fall apart in early 1983? Was frontman Ian Gillan plotting to join Black Sabbath all along? Were money problems the real cause of the split? Or did Gillan's vocal problems play a part in the band's downfall?
Malcolm Dome investigates...

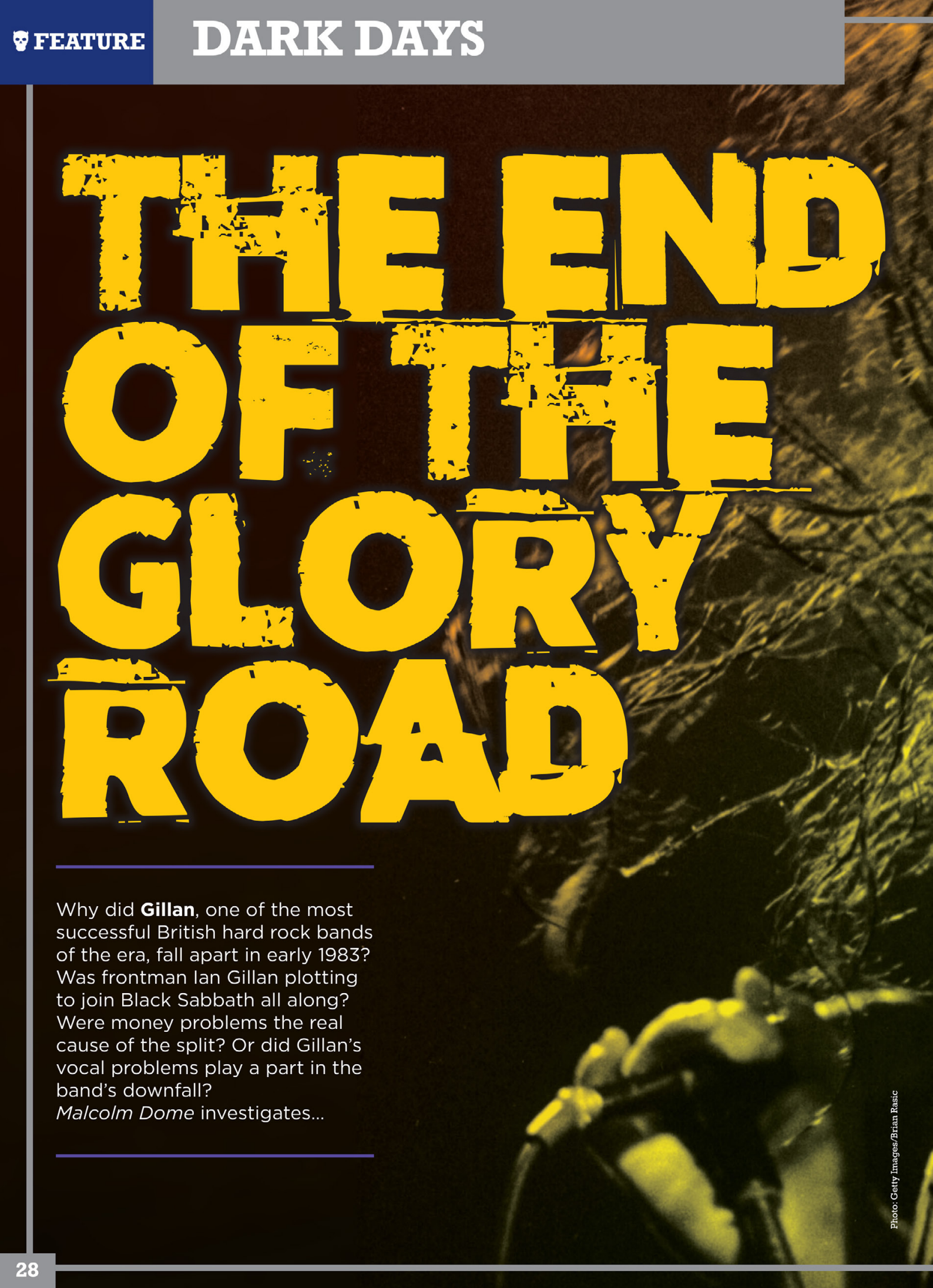


Photo: Getty Images/Brian Rasic

Ian Gillan in 1982: "I faced losing everything"

THE SHADOW OF DEEP Purple looms so large in the world of rock that it overshadows much of the work its band members created outside the framework of that group. Ritchie Blackmore's Rainbow produced many classics, and David Coverdale's Whitesnake can justifiably claim to have produced one of *the* defining albums of the '80s with '1987'. Yet in the eyes of many classic rock fans, it's the Purple canon and legacy that still absolutely defines the musicians who played in the band.

This is most clear with Purple vocalist Ian Gillan. After leaving the band in 1973 Gillan released three jazz-rock albums between 1976 and 1977 before opting to get back in touch with his harder rock roots. He dissolved the Ian Gillan Band, put together a tougher act called Gillan, and in four frantic years between 1978 and 1982 released six hard rock albums that were both well received and successful. Yet this period in Ian Gillan's storied career is often seen as little more than a footnote in his musical history, a time when he was simply treading water and killing time before the 1984 reunion of the classic Deep Purple Mk II line-up. The question is, was that really true? Was the time spent in Gillan a dark period in Ian Gillan's musical life, or has the passage of time been kinder to the band?

> "I WAS FINANCING EVERYTHING WE DID OUT OF MY OWN POCKET. IT ALL FELL ON MY SHOULDERS. THE OTHERS WOULD STAND BACK AND LET ME CARRY THE BURDEN."
> **IAN GILLAN**

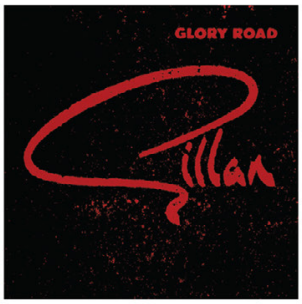
THE ORIGINAL Gillan line-up of Gillan himself, keyboardist Colin Towns, bassist John McCoy, guitarist Steve Byrd, and drummer Liam Genockey, released a Japan-only album, 'Gillan', in September of 1978. But by the time a second effort, the independently-released 'Mr Universe', was issued in the UK in October of 1979 the line-up had settled down as Gillan, Towns, McCoy, guitarist Bernie Tormé and drummer Mick Underwood. The album, featuring a fistful of occasionally prog-flecked hard rockers including 'Secret Of The Dance', 'Fighting Man' and 'Mr Universe' itself, was received by Purple fans as a welcome return to form after Gillan's previous jazz rock explorations, and it climbed to number 11 in the UK album charts.

'Mr Universe' was no fluke either. 1980's 'Glory Road' and 1981's 'Future Shock' saw Gillan establish themselves as one of Britain's top rock draws. Both albums reached the Top Five in the UK album charts, Gillan scored four Top 40 singles and performed for three consecutive years at the prestigious Reading Festival, headlining in 1981.

"Ian called the shots about business, but musically it wasn't a dictatorship at all," Bernie Tormé told *Rock Candy Mag* editor Howard Johnson in 2017. "He was the best band boss imaginable and simply let you do what you wanted to do. He had no desire or interest in controlling everything and it was very egalitarian. At first Gillan really was a great band to be in. Everyone would bring ideas to the table and we'd try them all."

DARK DAYS

SADLY, THOUGH, early on in the life of the band it became clear that financial problems were very much part of the landscape.



"Ian had been a tax exile in Paris and then changed his mind," explained Tormé. "So he came home and found that he was liable for a ridiculous amount of income tax. All of Ian's Purple royalties were being paid to the Inland Revenue to pay off his tax debt. But all of a sudden Purple's accountant had a heart attack and died. All the accounts were frozen, so the Inland Revenue weren't being paid and Ian had a massive problem where he needed money – and Gillan was where he had to get it from. It soon became clear that the band was paying Ian's tax bill. It was chaotic and it was difficult and everything became a tad panic-stricken. 'Oh we have to produce albums, because have to get the advances in.' So we had to record a new album the second we'd finished the 'Mr Universe' tour and get a deal for it."

"I was financing everything we did out of my own pocket," says Gillan of that time. "It all fell on my shoulders. The others would stand back and let me carry the burden. They insisted on getting paid, of course. But while all of them could get on with what they did without ever having to worry about where the next pay cheque was coming from, I was under heavy pressure."

"There were an awful lot of petty arguments about money," remembered Tormé. "I had a load of rows with Ian when we were on tour, because nobody was producing any accounts. A guy called Phil Banfield had started managing Ian and he said he was going to supply accounts – and then he didn't. So that caused continuing rows. Then in 1981 we got offered a slot on [prestigious UK TV music programme] *Top Of The Pops* to perform 'No Laughing In Heaven'. I told a friend of mine we were going to be on *Top Of The Pops*. He said, 'Great. That's another 80 pounds from the Musicians Union for you.' I said, 'What? I've never got *anything* from the Musicians Union.' He said, 'Everybody gets something from the MU for doing that show.' So I asked Banfield about that and he told me that all the MU fees for the band members went back to the record company. I said, 'That's illegal. You can't do that. You haven't asked me and I haven't signed a piece of paper. It's wrong.' It was peanuts, really, but that wasn't the point. Banfield said

Bernie Tormé and Ian Gillan rocking out at the Reading Festival, United Kingdom, 25 August 1979

Photos: Iconic Pix/George Bodnar Archive

Gillan photographed in London, 1981. L-R: Colin Towns (keyboards), Mick Underwood (drums), Ian Gillan (vocals), John McCoy (bass), Bernie Tormé (guitar)

it was part of Ian's contract. I said, 'Well it isn't part of mine! I don't *have* a contract and you're taking my 80 quid.' I said I'd only do the TV show if they paid me my £80. I regret that looking back on it, because it seems petty now. But I had a lot of righteous anger about the situation. It dragged on and on and in the end they said, 'No, we're not paying.' So I said, 'OK, I'm not doing the TV show.'"

Ian Gillan, meanwhile, has a different recollection of why Bernie Tormé left the band that year.

"What happened was that we were on tour in Germany and had two days off," Gillan explained. "Our record label, Virgin, had got us onto *Top Of The Pops* and were prepared to fly us back to do it. Well, Bernie refused to go. His argument was that two days off meant two days off, but I wasn't prepared to let Virgin down. I told him I was doing it, as were the rest of the guys. It was up to him what he did. In the end, Bernie decided not to get on the plane back to London, and that was it."

> "AT FIRST GILLAN REALLY WAS A GREAT BAND TO BE IN. IAN WAS THE BEST BAND BOSS IMAGINABLE. HE HAD NO DESIRE OR INTEREST IN CONTROLLING EVERYTHING AND IT WAS VERY EGALITARIAN."
> **BERNIE TORMÉ**

GUITARIST JANICK Gers was a rising British player who'd caught Ian Gillan's eye when his band White Spirit had opened for Gillan on a UK tour in 1980.

"I called Janick up and asked him if he'd like to replace Bernie," says Gillan. "He had just a day or so to learn our set, but did it. Janick was a great replacement, a superb guitarist." For his part, Gers was equally complimentary about Gillan.

"Ian was incredibly kind when White Spirit toured with Gillan," he said. "He took the time after every show to sit down and talk to us about our performance, giving the benefit of his experience and explaining how we could improve. He didn't need to do that."

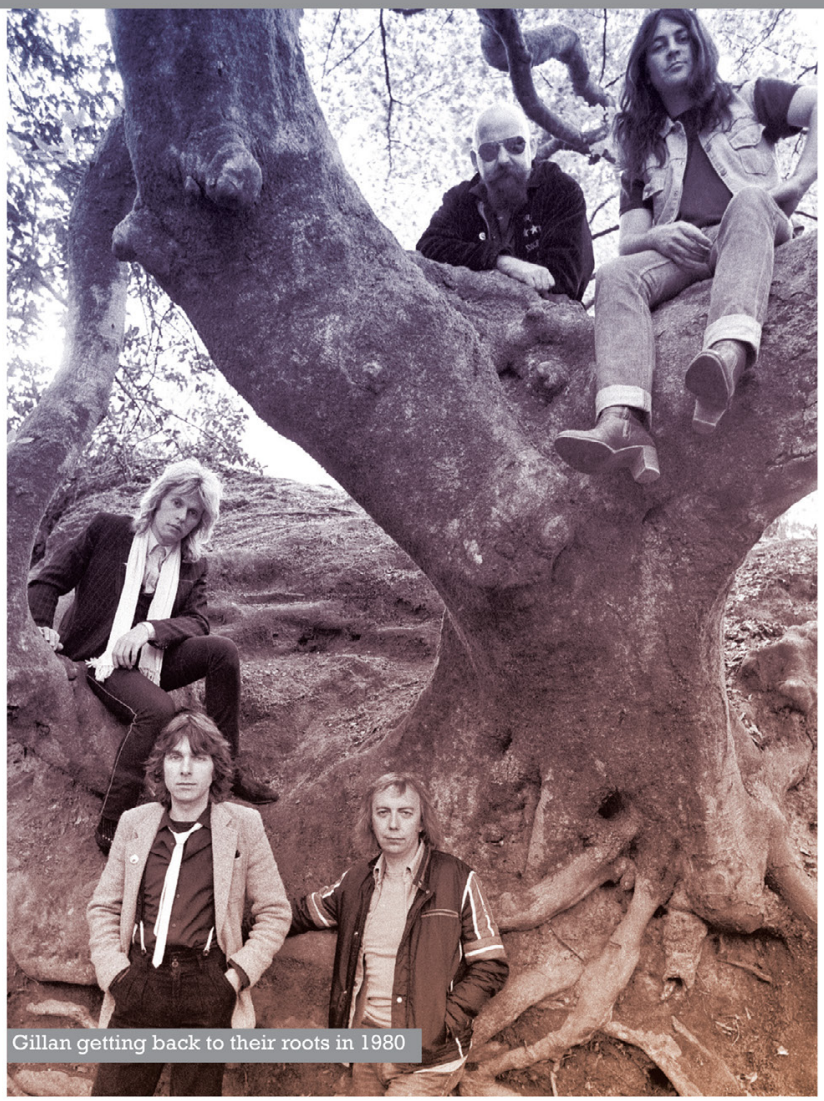
Gers made his Gillan recording debut on 'Double Trouble', a double album comprising one studio set and one live set that was released in October of 1981. Gers contributes to all but one live track that had been recorded while Bernie Tormé was still in the band. The album again performed well in the UK, reaching number 12 on the album charts. But, once more, financial pressures began to impact negatively on the functioning of the group.

After leaving Deep Purple back in 1973 with plenty of money to his name, Gillan had made a number of investments. He bought Kingsway Recording Studios in Central London, Springs Hotel in Wallingford, Oxfordshire, and a motorcycle engine manufacturing company. By the start of the '80s, though, things were going wrong. Not only did Gillan have his huge tax bills to deal with, but his businesses were also failing.

Gillan, the band, recorded a sixth album, 'Magic', that was released in October of 1982. It was their least successful release commercially since their debut, reaching number 17 on the UK album charts, but Gillan was still a decent live draw, as proved by the fact that they appeared second on the bill to Status Quo at the 1982 UK Monsters Of Rock festival.

"It's a dream for me to be working with Ian and this band," said Gers that same year. "I love the 'Magic' album we've done and can't wait to go out on tour. I really believe we can move forward and get even bigger. I already have ideas in my head for the next album."

DARK DAYS


Gillan getting back to their roots in 1980

DESPITE GERS' enthusiasm, as Gillan the band headed out on a major UK tour in October of 1982, the financial state of the band was clearly occupying a lot of people's thoughts.

"It was getting worse and worse," admits Gillan. "Things weren't too bad as long as the outside businesses were doing OK. But as soon as they started losing money, I was staring at possible bankruptcy. I faced losing everything."

To make matters worse, during the tour another problem rose up to complicate things even more. I attended a few dates on that tour myself, and watching from the audience it was clear that Ian was struggling with his voice. Despite having made no announcement to the public, the singer had explained to his fellow band members that he'd been diagnosed with nodules on his vocal chords and would need a lengthy period to recover once the tour was over. After a final show at Wembley Arena on 17 December, everyone in the band was aware there was a distinct possibility that the group would have to go on a long hiatus. In early 1983 John McCoy voiced his support for the vocalist when he said, "Ian did so well to get through all the gigs. Now he needs time to recover, and we're prepared to wait for as long as it takes. We're all completely on his side and know this is a serious issue."

"I *was* diagnosed as having nodules on my vocal chords," insisted Gillan two decades later. "And I was told I had to undergo surgery to correct the problem, and that would have put me out of action for a long time. When I told the others in the band that I had to take up to a year off to recover from my throat issue I was telling them the truth. But then I decided to get a second opinion, just to be on the safe side. I went to a German specialist and he diagnosed that the nodules weren't the real issue at all. I was told that what I was really suffering from was inflammation of my tonsils!

"Now, I'd been having problems with my tonsils for a very long time, and the doctor recommended immediate removal. He said this would cure my voice problem for good. The nodules were a *symptom*, not the *cause* of my throat difficulties. If I'd had the surgery that had been suggested originally it wouldn't have resolved anything. But as soon as I had my tonsils removed I felt so much better and was able to carry on singing."

> "I CAN SEE US MEETING UP FOR A DRINK, IF THAT'S WHAT YOU MEAN BY A REUNION. BUT AS REGARDS PLAYING TOGETHER AGAIN… I DOUBT THAT'LL HAPPEN."
> **IAN GILLAN**

THIS SHOULD, of course, have been great news for Gillan the band. But on 6 April 1983 it was formally announced that Ian Gillan had replaced Ronnie James Dio as the new singer in Black Sabbath!

"I ended up joining Black Sabbath accidentally," claimed Gillan years later, "after going out and getting drunk with Tony Iommi." Given that they thought their singer was laid up with vocal problems, this was pretty shocking news to the other Gillan band members.

"Financially it simply couldn't go on," said the singer speaking to me years later about his decision to ice his namesake band. "I had to pull the plug on Gillan. I had no other option."

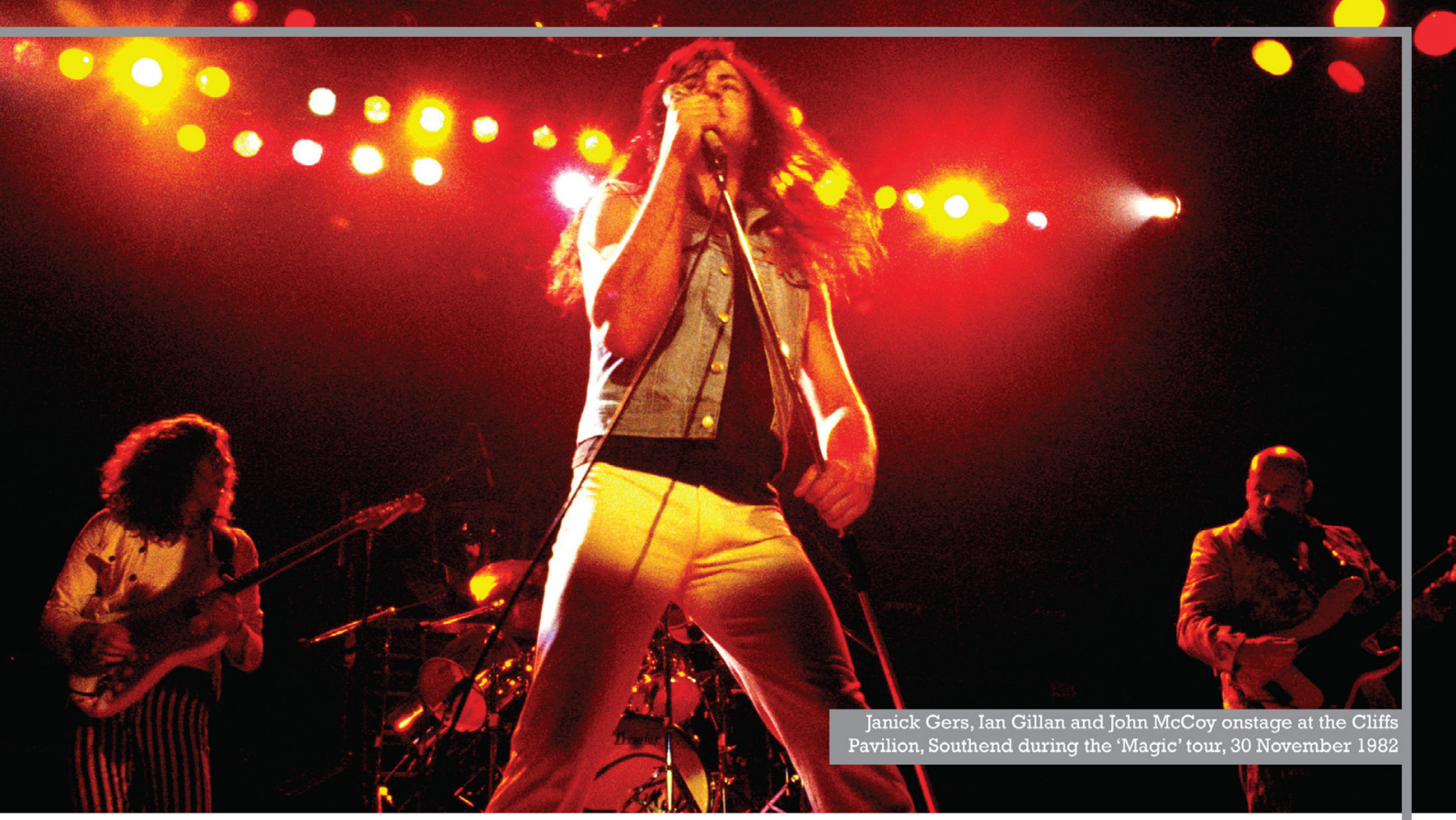
Bassist John McCoy, however, was sceptical about the extent of Gillan's financial problems.

"What I saw was that I was a member of a very successful band," he said. "We had big-selling albums and were doing sell-out tours everywhere. But none of us were seeing much of the money that must have been pouring in.

"Ian told us he needed time to recover from the nodules on his vocal chords. He told us he needed an operation and several months off! Now he's in Black Sabbath. Why didn't he tell us the truth? If he wanted to move on, just explain it. I've been nothing but supportive of him. Now I wonder if he was deliberately singing badly on the last tour to make it seem like he had a problem. Am I angry? You bet! Not only did he short change the band, but also the fans."

Having seen the way Ian performed on those Gillan shows back in 1982, I for one would be extremely

Photos: Getty Images/Brian Cooke/Redferns; IconicFix/PG Brunelli



Janick Gers, Ian Gillan and John McCoy onstage at the Cliffs Pavilion, Southend during the 'Magic' tour, 30 November 1982

surprised if the singer was faking anything. My view is that Gillan was definitely struggling with throat problems, yet valiantly fought through to deliver the best performances he could under the circumstances.

GIVEN THAT things went spectacularly wrong for the Gillan-fronted Black Sabbath and that this version of the group lasted for less than a year, would it have been possible for old wounds to heal and for Gillan the band to come back together again? It may have been possible, were it not for the fact that a much-wished-for reformation of the Deep Purple Mk II line-up was suddenly on the cards at the start of 1984.

"After a Gillan show at the Hammersmith Odeon [on 21 December, 1981] I went out for an Indian meal with a footballer friend of mine, Rodney Marsh," explained Gillan. "He told me that he thought Gillan were really good, but that I'd been better in Deep Purple. That comment stayed in my mind.

"Shortly afterwards I phoned [original Purple keyboardist] Jon Lord to talk about a possible reunion, but at the time all of us were busy doing other things. I ended up joining Black Sabbath, but the idea never went away. I did tell the rest of the guys in Gillan that the Purple thing might happen, but it was still a long way down the line, but that didn't have anything to do with the break up. That was all down to a lack of money."

OF COURSE Ian Gillan *did* re-join Deep Purple in April of 1984 and Gillan the band never recorded or performed again. Bernie Tormé replaced Randy Rhoads in Ozzy Osbourne's band for a short while, then went on to have a long solo career before sadly dying on 17 March this year after being admitted to hospital suffering from virulent double pneumonia. He was 66 years old. Janick Gers claimed he was "devastated by what happened" at the end of Gillan, but the guitarist bounced back to join rock legends Iron Maiden in 1990, where he has remained ever since. Despite being affected by health issues, bassist John McCoy has continued to work as a music producer and also made music with Bernie Tormé in GMT. Keyboardist Colin Towns carved out a successful career composing music for films and TV series, while drummer Mick Underwood (who had been in the Herd, Episode Six, Quatermass and other bands prior to Gillan) currently plays in Mick Underwood's Glory Road, an act that features songs from the Gillan catalogue. There does appear to be some residual bitterness among certain Gillan band members about how the band came to a halt, though. Towns, for example, flatly refuses to talk about his time in the band.

Regardless of any personal issues, it's a real shame that Gillan came to such an abrupt end. When all of the band's albums were released as a box set titled 'Gillan: The Vinyl Collection 1979-1982' back in 2016, I was struck by how good the music still sounds today. Gillan was surely one of the most important British bands of the era that saw the '70s morph into the '80s. You have to wonder what the band might have gone on to achieve had they stayed together. Sadly, though, prospects of a band reunion seem extremely remote.

"John, Mick and I would all do it," said Bernie Tormé just a couple of months before he died. "But I know Colin would never agree to be part of it, and without him it can't be a genuine reformation. I also think Ian is still bitter about the way it all ended, so I can't see him wanting to do it either."

"I can see us meeting up for a drink, if that's what you mean by a reunion," says Ian Gillan. "But as regards playing together again... I doubt that'll happen. Apart from anything else, where would I find the time? I'm now in the happy position of turning down offers because I'm so busy.

"Maybe it's also a good thing to leave people with their great memories of Gillan, the gigs we did and the albums we recorded. We had so much fun, and everyone involved with the band was great to work with at the time. I loved what we did, and we had such a large, loyal fan base. I'm sure they'll all appreciate digging out the old albums and playing them again."

THE MAKING OF VAN HALEN'S '5150'

When 'Diamond' David Lee Roth walked out on **Van Halen** in 1985 many thought the band's glory days were over. But up stepped **Sammy Hagar** to fill Roth's boots and record an album, '5150', that would go on to be bigger than anything the group had previously released. *Paul Elliott* talks to the frontman about that particular wild ride...

IN THE SUMMER OF 1985, it seemed that the undisputed kings of American rock were finished. When it was announced that singer David Lee Roth had quit Van Halen, few believed that the multi-million-selling Californian band could continue without him. But the three guys he left behind – guitarist Eddie Van Halen, his elder brother drummer Alex, and bassist Michael Anthony – had no such doubts. And what they went on to achieve following the acquisition of another superstar lead singer was one of the greatest comebacks in the history of rock'n'roll.

For many fans, Diamond Dave was irreplaceable. A blond Adonis oozing sex appeal, funny and fast-talking, he was rock's best frontman since Freddie Mercury. But as the name implied, Van Halen was always, in essence, Eddie's band, defined by his genius as the most innovative, game-changing rock guitarist since Hendrix. And after Roth walked out to go solo less than a year after Van Halen had their first number one single in the US with 'Jump', it was Eddie who decided that Sammy Hagar had the voice, the charisma and the balls to fill that huge void.

At the time Hagar, California born-and-bred, was a big name in his own right, with two million-selling albums as

Van Halen larking around in Chicago, 15 March 1986. L-R: Michael Anthony (bass and backing vocals), Sammy Hagar (lead vocals), Alex Van Halen (drums), Eddie Van Halen (guitar)

Photo: Getty Images/Paul Natkin

a solo artist. Moreover, in the early '70s, he'd been the singer in Montrose, whose 1973 debut album had exerted a profound influence on Van Halen.

Hagar turned out to be a perfect fit. With their backs to the wall, the new Van Halen – nicknamed Van Hagar – delivered a brilliant album, '5150', that pushed the band to even greater heights. For Diamond Dave it was a kick in the balls. More than 30 years after the Sam 'n' Dave fallout, Hagar explains how it all went down...

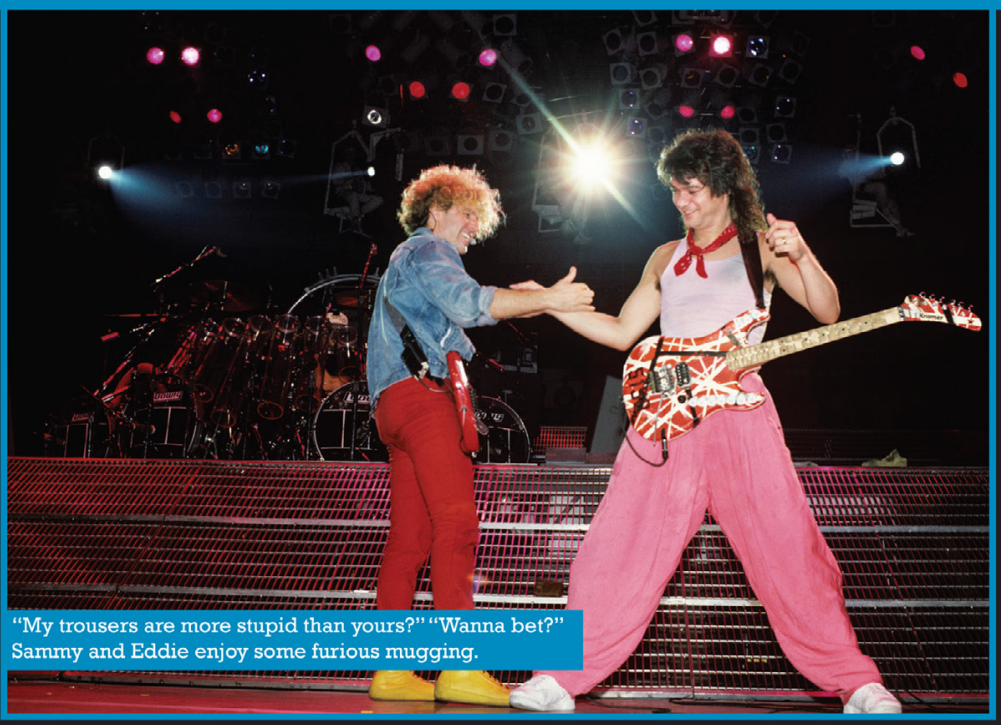
WHAT WAS YOUR MINDSET GOING INTO VAN HALEN?

"You can't ever rekindle the energy and the originality of a young band starting out, because that's the golden era, man. Eddie was so innovative and they had such a unique sound and Dave was such a flamboyant frontman. It's like the first Montrose record – that kind of energy, it can only happen once. So I never made that comparison. And I was very confident in myself."

ROTH WAS SUCH A HUGE STAR. YOU HAD NO FEARS ABOUT REPLACING HIM?

"Well if I'd tried to dress up funny and tried to replace Dave in that sense... First of all I wouldn't have done it. Second of all I would have felt, 'Well, I'm not sure

EYEWITNESS Dateline: November 1985



"My trousers are more stupid than yours?" "Wanna bet?" Sammy and Eddie enjoy some furious mugging.

I *can* do this.' But I wasn't mimicking anyone. And those guys got more from me than I ever got from them. Especially Dave. He started wearing bandanas way after I did it. I hate to admit it, but I invented that ugly-ass thing. And it was the same with the Jack Daniel's thing. I was singing about JD in the backseat in '77 with 'Cruisin' & Boozin'' on my 'Red' album. I was drinking Jack Daniel's on stage, and then Dave started doing it."

DID YOU THINK THAT ROTH'S ACT WAS A LITTLE TOO SHOWBIZ?

"That was how he was. Everything he said on stage, like, 'Look at all the people here tonight!' If you saw the band twice you'd already seen that sh*t."

SOME BANDS SURVIVE A LEAD SINGER TRANSPLANT. OTHERS DO NOT...

"That's true. Sometimes it just doesn't work. Deep Purple kind of had that when they got Glenn Hughes and David Coverdale. They made a really great record with 'Burn', but for some reason they didn't get any bigger. AC/DC's singer died. They didn't have a choice. But what happened to Mötley Crüe when Vince Neil left and they made a record and it stiffed? People just didn't think that record was good enough. The fans didn't want to buy into it."

DID YOU BELIEVE THAT VAN HALEN FANS WOULD BUY INTO YOU?

"No, that was unpredictable."

SO WHEN DID YOU FIRST REALISE THAT YOU AND VAN HALEN WERE A GOOD FIT?

"I knew it the first time we jammed together at Eddie's place, up above LA in the Coldwater Canyon area. It was a small, country-style house, and he had a studio there. Alex was really drinking heavy at this time and he was plastered. He said, 'Hey, you gotta sign something before we play.' He had a piece of paper and a pencil. It was pretty funny. Classic rock'n'roll sh*t. He was trying to be a lawyer on me. I said, 'You gotta be kidding! Let's just play some music.' They already had the music for two songs, 'Summer Nights' and 'Good Enough'. So we messed around with them and we continued playing for eight hours without a break. They got excited and I did too."

EDDIE HAD NAMED THE STUDIO 5150 AFTER THE CALIFORNIAN POLICE TERM FOR A MENTALLY DISTURBED PERSON. CAN YOU PAINT A PICTURE OF THAT PLACE?

"Oh boy. Have you got some mud for paint and brooms for brushes? You'd paint that picture with mud, dirt, ashes, old stale beer for liquid, and you'd have to do it with an old worn-out broom.

"The studio was a two-car garage that had been turned into a control room and a room. It was really, really tight in there, with all these Marshalls stacked up. There were empty beer cans all over the place and like 20 cigarettes lit and sitting there in ashtrays... I told the assistant engineer, 'Can you just get this f*cking place vacuumed up?' So it was cleaned up before we finally got going on the record. But to be honest it wasn't too long before it was pretty much back to its same old state. It was just hilarious."

THE DAY AFTER THAT FIRST JAM SESSION AT EDDIE'S STUDIO YOU AGREED TO JOIN THE BAND. ALTHOUGH YOU'D BEEN RIDING HIGH AS A SOLO ARTIST, WAS THAT AN EASY DECISION TO MAKE?

"Oh yeah, it was. I went home and listened to what we had on tape, and I thought, 'F*ck, man, this is really good! This is unique. This is not the old Van Halen, but it has just enough of the sound with Mikey's voice in there.' So I called my manager and said, 'I'm doing it!'

"After that we started rehearsing. I was living in Marin County, Southern California, so I rented a house in LA. And my manager started working on the deal between my record company, Geffen, and their record company, Warner Brothers..."

WHEN YOU STARTED WRITING TOGETHER, HOW DID THAT WORK?

"Eddie and Al would stay up all night together trying to come up with musical ideas, and then the next day Mikey and I would come in at about noon. While they were honing down the beat and the chord changes and Eddie's guitar solo, I'd be making up a melody and the phrasing, just scatting, grunting and groaning like a sax player. Then I would take it all home and write lyrics – if they came.

"The two things that impressed me was that these guys were easily inspired and they showed their emotions. I was raised on soul music, and I didn't think they had any R&B or blues roots. They had that song 'Ice Cream

Receiving sales awards for '5150'. "We were so lucky to have the success that we had and we just rode that wave."

Man' on their first album, and to me that was pretty white blues, it wasn't very authentic. But when we played together they were groovin'."

WHAT EFFECT DID YOU HAVE ON THEM?

"Eddie would ask me, 'Can you hit this note?' I'd hit it and everybody would go, 'Wow!'. And from there onwards I could just see Eddie opening up as a musician and a songwriter.

"I think what I did was inspire Eddie to go, 'Oh, I can do this and I can do that. I've got this musical idea that I would never show Roth. But with Sammy, I can play it.' So it was pretty damn organic. We were exactly who and what we were, and the chemistry between Eddie and myself created a more sophisticated style of music and songwriting. It was very inspiring. We were elevated. The whole thing just went up."

HOW WOULD YOU DESCRIBE THE PERSONAL DYNAMIC BETWEEN THE FOUR OF YOU?

"We were such a diplomatic band. Eddie was the centre of things, the impetus for the songs. Alex was drunk on his ass most of the time, and he'd come out with some wacky ideas and Ed would be like, 'Sure, Al...' Mike never said anything. He just played great bass and was singing great background parts. And I'd want to keep everybody focused, but I didn't want to be the leader of the band."

HOW WAS THE BUSINESS BETWEEN GEFFEN AND WARNER BROTHERS RESOLVED?

"We'd already written five of the songs for the album before they came to the deal. We were recording when Mo Ostin [then president of Warner Brothers] finally shook hands with David Geffen. And then my manager, Ed Leffler, came in and took over Van Halen, because [former Van Halen manager] Pete Angelus had gone with Roth.

"Ed Leffler was a strong guy, very smart, a bit of a Peter Grant kind of dude. He really started calling the shots and that was the first time that Van Halen ever flexed their muscles with Warners. The band had a terrible record deal before I joined, and we had to suffer through it on '5150'. And that was after Van Halen had had their biggest hit with 'Jump'. I had a better deal at Geffen. I got a bigger advance, more points, and a full publishing rate."

YOU MENTION THAT PETE ANGELUS DEFECTED WITH ROTH. SO DID TED TEMPLEMAN, WHO'D PRODUCED ALL SIX OF VAN HALEN'S ALBUMS. DID THE BAND CONSIDER TEMPLEMAN A TRAITOR?

"Absolutely! Are you kidding? This was war!"

WITH TEMPLEMAN GONE, YOU GUYS OPTED TO CO-PRODUCE THE ALBUM WITH VAN HALEN'S LONG-SERVING ENGINEER DONN LANDEE. BUT IN THE FINAL STRETCH OF RECORDING, ANOTHER CO-PRODUCER WAS ENLISTED TO HELP, MICK JONES OF FOREIGNER.

"Mick and I became really good friends back in the Montrose era when we toured with Humble Pie and Mick's old band Spooky Tooth. Then I saw Foreigner and was a fan. And I just felt we needed a real producer for Van Halen. We were trying to make a really great ►

Photos: Getty Images/Ebet Roberts/Redferns; Getty Images/The LIFE Picture Collection

record. So I contacted Mick, he happened to be in LA, and he said he'd come by. That was a good call."

MICK JONES HAD WRITTEN AND PRODUCED SO MANY HITS FOR FOREIGNER. IS THAT WHAT YOU WANTED FROM HIM, THAT RADIO-FRIENDLY SOUND?

"Nothing was contrived, but we knew that Mick could make the record sound great. There was only one time where we said, 'Let's write a song like this', and that was the title cut, '5150'. It was like, 'Let's write a 'Whole Lotta Love' kind of thing. Let's really drive it.' And when Eddie came up with that riff – f*ck yeah!"

THERE WAS PLENTY OF THAT DRIVING HARD ROCK ON THE ALBUM WITH 'BEST OF BOTH WORLDS', 'GET UP' AND THE OPENING TRACK, 'GOOD ENOUGH'...

"I love 'Good Enough'! Eddie had a bass string on this Stratocaster – the highest string on a bass he had as the lowest string on a guitar. So it had this big fat-ass sound, which he used on 'Good Enough'. The first time I heard it I went, 'What the f*ck? That's a wicked sound!'"

"I WENT HOME AND LISTENED TO WHAT WE HAD ON TAPE, AND I THOUGHT, 'F*CK, MAN, THIS IS GOOD! THIS IS UNIQUE. THIS IS NOT THE OLD VAN HALEN, BUT IT HAS JUST ENOUGH OF THE SOUND.'"

YOU ALSO HAD A ZINGER OF A POP SONG IN 'WHY CAN'T THIS BE LOVE'. WERE YOU THINKING THAT WAS THE HIT?

"That was one that really developed in the studio. It was a bunch of ideas, snippets, and I helped construct it into a song. And sure, for me it sounded like a hit."

AND THE BALLAD 'LOVE WALKS IN'... DID THAT FEEL LIKE SOMETHING SPECIAL?

"I remember Eddie sitting down at the piano late one night and playing me this beautiful thing. I went, 'Wow, this is really cool.' I wrote the lyrics on the spot. I'd just read this book by Ruth Montgomery called *Aliens Among Us*, about people who sell their soul and someone comes in and takes over their body from another dimension. It's a weird thing that can happen in the cosmic world when you're astral travelling, and she was an automatic writer, so that's how I wrote that song. And we recorded it with just Eddie and me, him putting it down on keyboards and me singing it live."

THIS WAS DEEP STUFF – AND NEW TERRITORY FOR VAN HALEN...

"Yeah, and that was what I brought to the table. Before that it was all rock'n'roll, great party songs. They were writing songs – and me too – about sex, but on '5150' they became love songs. And that brought a real female following to Van Halen that they didn't have before. They had groupies, metal chicks, but they didn't have couples, they didn't have girls who were wholesome all-American girls. So these songs, 'Love Walks In', 'Why Can't This Be Love', made our audience a little bigger and a little more mainstream."

YOU ALSO HAD 'DREAMS', A LITTLE LIKE 'JUMP', BUT AGAIN, DEEPER.

"It was Mick Jones who really pushed for that song. We thought we were done with the record, but he kept saying, 'Come on guys, one more song.' We had so many great songs already, we thought, 'F*ck you – this record is great.' And then Mick came over to my house in Malibu and walked me on the beach and said, 'Come on, that keyboard riff of Eddie's is really cool...' I said, 'Yeah, it is cool, but f*ck, we're done.' But he said, 'Keep listening to it.' And a few days later when I came up with this vocal

melody, the *'higher and higher'* part, I got excited and finished the song.

"When we recorded it, Mick said, 'I've never heard you sing in that range before. It's the highest I've ever heard anybody sing!' And that song became such an inspiring thing – to everyone in the band, to me, to the fans. It's almost like Van Halen's first inspirational tune."

WHEN YOU FINALLY HAD THE ALBUM COMPLETED, DID YOU FEEL IN YOUR GUT THAT IT WAS GOING TO BE A BIG SELLER?

"Well, we would do interviews before people heard the music, and if they voiced doubts we would just laugh. We *knew* the record was good."

EVEN SO, THERE WAS SOME RESISTANCE AT WARNER BROTHERS ABOUT THE BAND CONTINUING AS VAN HALEN. INSTEAD, IT WAS SUGGESTED THAT YOU RENAME IT VAN HAGAR...

"Yeah, at first, before they heard the music, that's what they said. Van Hagar. Really? For two seconds that was something someone at Warner Brothers came up with. I don't remember who it was. We just said, 'Ah, we don't care.' We were so excited about this record. But after maybe one day, we just told them, 'This is Van Halen.'"

'5150' WAS RELEASED ON 24 MARCH 1986, PRECEDED BY THE FIRST SINGLE, 'WHY CAN'T THIS BE LOVE'. BOTH WERE SELLING RIGHT OUT OF THE BOX, BUT WHEN THE BAND'S U.S. TOUR BEGAN IN SHREVEPORT, LOUISIANA ON 27 MARCH, THERE WERE PROTESTS FROM A NUMBER OF ROTH LOYALISTS IN THE AUDIENCE...

"Yeah, we had the Roth freaks at the first few shows. We heard that Dave would pay for these guys' tickets and get 'em to make these banners saying: 'F*ck Hagar, Where's Dave?' Or whatever. So one night this banner is thrown on stage and without looking at it I just grabbed it and held it up. And it says: 'Sammy Sucks! We Want Roth!' I cracked up. I made out that it was a big deal, like, 'Who threw this up here? Hey, show your face, you f*ckers!' But to me it was funny, and the fans that paid to see us, they were happy. Maybe a couple of them said we should have played more early stuff. But we never left the stage without getting as many encores as we wanted."

YOU HAD THE LAST LAUGH. IN AMERICA THE ALBUM WENT PLATINUM IN A WEEK, THE FASTEST-MILLION-SELLING RECORD IN WARNER BROTHERS' HISTORY. AND ON 26 APRIL IT HIT NUMBER ONE.

"It was a huge success, the first number one album for them and for me. At the show that night we partied down. Warner Brothers and the critics and the naysayers saw that we made a great record and it went to number one. That makes you feel real good. It was like, 'We told you!'"

ROTH'S 1986 ALBUM 'EAT 'EM AND SMILE' SOLD A MILLION. '5150' SOLD SIX MILLION. WAS THAT ANOTHER CAUSE FOR CELEBRATION?

"We really didn't give a sh*t! We never said 'Oh sh*t, Dave's playing the same town the same night.' We'd be laughing: 'Oh boy, good luck to them!' Before, when I was a solo artist and I'd see another guy come along like Billy Squier and he'd have a bigger record and he was on the same label as me, I'd be all pissed off, and I'd wait for him to not sell out a show. With Van Halen, we didn't give a f*ck about anybody. I had a big enough following for any void that slipped out with Roth. That got filled up with Hagar fans, and then some."

THOSE WERE HEADY TIMES...

"It was crazy. We were making so much money – honestly, they'd never made money like that. And from then on we never played without a sold-out house for 10 years. The fans bought into our trip. We were so lucky to have the success that we had and we just rode that wave. We rode that f*cker... all the way off the cliff. Or maybe all the way to Niagara Falls!"

YOU SAY YOU WERE LUCKY. SURELY IT WAS MORE THAN THAT?

"I think the music is what did it. It wouldn't have happened if we hadn't have made such a great record. I think the combination of two big artists getting together and making a great record is why it went bigger."

AND NOW, 14 YEARS SINCE YOU LAST PERFORMED WITH VAN HALEN, AND 12 YEARS SINCE ROTH REJOINED THE BAND, WHAT EMOTIONS DO YOU FEEL WHEN TALKING ABOUT '5150' AND ALL THE GOOD TIMES THAT CAME WITH IT?

"Hello? You should be talking to the four of us right now and we should be sitting here with beers in our hands. I'll drink one this time, OK? But because of those good times, I'm not like: 'Those f*ckers!' And the music will always be there, and I feel so proud of that."

Photo: Mark 'Weissguy' Weiss

VAN HALEN '5150'

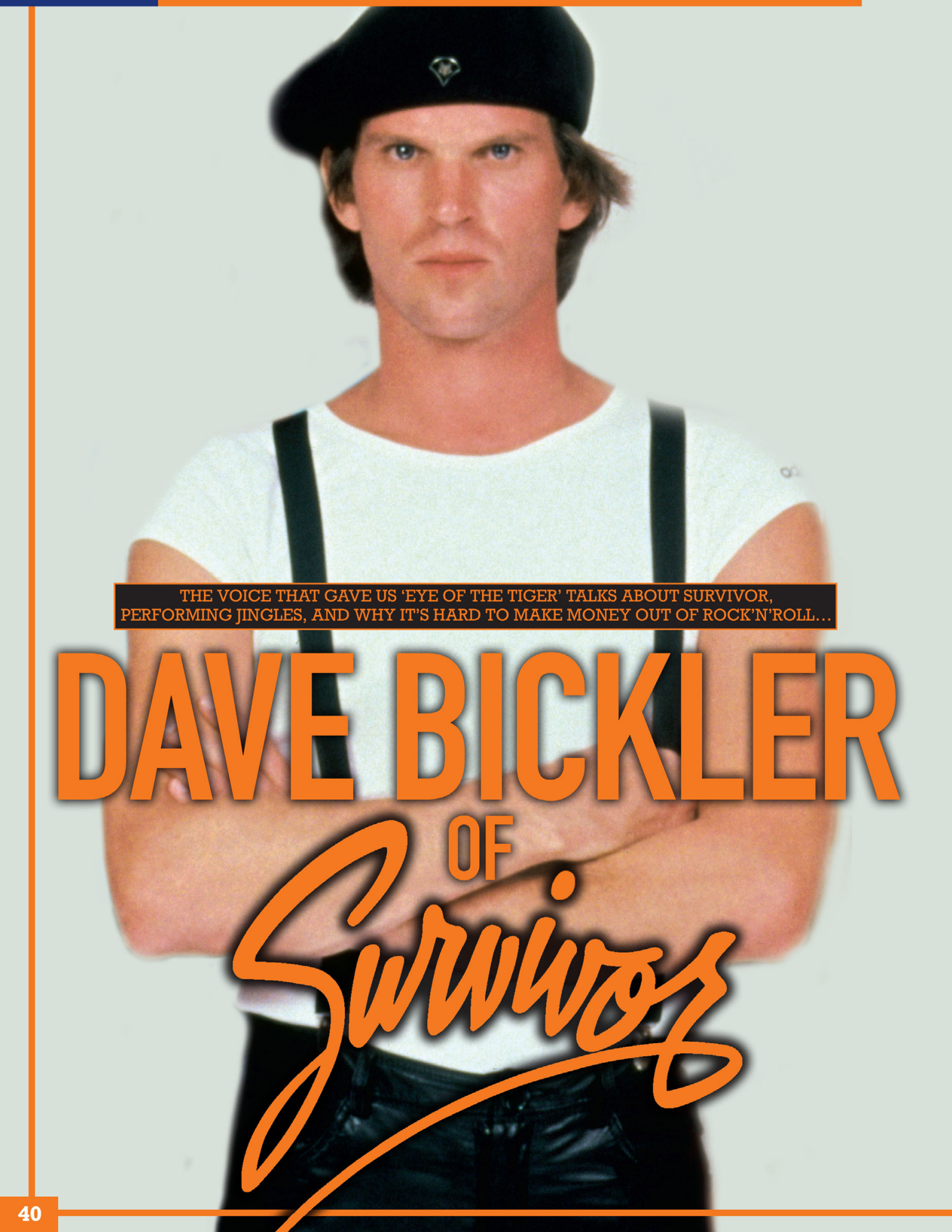
Recorded: November 1985–February 1986
Released: 24 March 1986

LINE UP
Eddie Van Halen – guitar, keyboards, backing vocals
Alex Van Halen – drums, percussion
Michael Anthony – bass, backing vocals
Sammy Hagar – lead vocals, backing vocals

Produced by Van Halen, Mick Jones, and Donn Landee
Engineered by Donn Landee and Ken Deane
Recorded: 5150 Studios, Studio City, California, USA

TRACK LISTING
Good Enough
Why Can't This Be Love
Get Up
Dreams
Summer Nights
Best Of Both Worlds
Love Walks In
"5150"
Inside

All tracks written by Eddie Van Halen, Sammy Hagar, Michael Anthony and Alex Van Halen



THE VOICE THAT GAVE US 'EYE OF THE TIGER' TALKS ABOUT SURVIVOR, PERFORMING JINGLES, AND WHY IT'S HARD TO MAKE MONEY OUT OF ROCK'N'ROLL...

DAVE BICKLER OF *Survivor*

When did you first discover that you had a talent for singing?
"I attended a Catholic school, so we had mass every day. I'd been singing in the choir there since 5th Grade and learnt a lot about harmonies from the classical choir pieces we sang. Thanks to the influence of The Beatles I formed my first band in 8th Grade with some friends. Their harmony vocals really struck me, but they also each played an instrument and performed their own songs. The Beatles were so cool! I was playing trumpet and singing back-up vocals in my band at first and got promoted to singing lead because I had the best voice."

You were born in North Dakota, but wound up joining a band in Chicago called Jamestown Massacre, in 1968. How did that happen?
"I lived in North Dakota until I was four years old, then moved to Minnesota to a small town where it would've been hard to get noticed. My father worked for the Amoco oil company, and when I was eight he got transferred to Chicago. I was actually in another band there when Jamestown Massacre headhunted me. We had a hit in 1972 with a song called 'Summer Sun' that we recorded in Detroit. It went to number one in Hawaii! But the bass player's dad worked in advertising, so we also started to get work doing jingles."

Did you end up leaving Jamestown Massacre because doing jingles was more lucrative?
"It wasn't really that. We were just kids, like 17 or 18 years old. We drifted apart, but I was grateful for the experience of having a song on the radio for the first time with them."

How did you first meet Survivor guitarist and songwriter Jim Peterik?
"That would have been when we were doing jingles together in Chicago, though I'd previously seen him performing with a band called The Ides Of March. I sang back-up vocals on his solo album [1976's 'Don't Fight The Feeling'] and he tried to get me to sing back-ups on a subsequent solo project, but I didn't want to do it because I considered myself a frontman. When Jim told me he was forming a new band called Survivor and wanted me to be the singer I certainly felt I was qualified for the job!"

So was Survivor the band you were looking for?
"I definitely wanted to be in that band, because it was about all original songs. It was a bit of a coincidence that Frankie Sullivan was playing guitar, too, because he'd worked with some of my former bandmates in Jamestown Massacre, albeit under the band name of Mariah. I already knew the rhythm team [bassist Dennis Keith Johnson and drummer Gary Smith], because they'd come from the world of commercials too."

Survivor had a 1981 hit with 'Poor Man's Son' from second album 'Premonition'. But 1982's 'Eye Of The Tiger' blew the roof off, didn't it?
"It did. We'd had a little bit of success and had undergone some line-up changes over the course of the first two albums. But when it came to 'Eye Of The Tiger' I don't think that anybody believed it would become this huge, iconic thing..."

Did you think the track was a hit at the time?
"I think we were all a bit confused when Sylvester Stallone asked us for a song for *Rocky III*. It wasn't common at the time for a rock band to compose a theme song for a movie. But I did think it was cool and it was very much the right thing for *Rocky III*!"

Why didn't you have any input into Survivor's songwriting back then?
"I wanted to contribute, but it wasn't going to happen. Jim and Frankie were successful, and you can't argue with that. I think my songwriting contribution would've been helpful, but it wasn't to be."

Was it during that period that you adopted your trademark beret?
"Yes. I just saw it in a shop one day and thought it was cool. I actually had two of them. One disintegrated, but I still have the other one, and I even wore it at a gig a few years ago in Germany."

> "I THINK WE WERE ALL A BIT CONFUSED WHEN SYLVESTER STALLONE ASKED US FOR A SONG FOR *ROCKY III*. IT WASN'T COMMON AT THE TIME FOR A ROCK BAND TO COMPOSE A THEME SONG FOR A MOVIE. BUT I DID THINK IT WAS COOL."

How much do you think it would fetch if put up for auction as a piece of iconic rock memorabilia?
"Gee, I've never even thought about that! That's a good question, though! Who knows?"

You first left Survivor in 1983. What was the thinking behind your decision?
"It was just because I was completely exhausted, to be honest. I got polyps on my vocal chords and had to have surgery. I was told there was a 20 percent chance I wouldn't sing anymore, but two weeks later I was back on the road..."

You ended up being the voice of on one of the biggest Budweiser ad campaigns ever, Real Men Of Genius. Did you make more money from that than you did from 'Eye Of The Tiger'?
"Yes I did, because it's hard to make money in rock'n'roll. But I didn't *just* do commercials after leaving Survivor. I had bands, like Radio City, and I recorded stuff, but I never got to the point of releasing it."

You re-joined Survivor in 1993 and again in 2013 when you performed with your original replacement Jimi Jamison. Why?
"In 1993 I was asked and I was ready. I missed being in the band and it *was* fun – until it wasn't! I re-joined in 2013 as I'd got to know Jimi and we'd become good friends. Who could pass the opportunity up to sing with him? We had great fun and it was a real shock when he died [of a drug-induced stroke in 2014]."

Your new solo album, 'Darklight', is your first ever. What took you so long?
"In the past I've not been satisfied with the material, because on tape it never sounded how it did in my head. The closest I've come to it before was with Radio City. But I was happy with how 'Darklight' came out. It's got a classic rock feel and a sparkling production job."

Interview by Dave Reynolds. Photo: Getty Images/GAB Archive/Redferns

LIVING THE DREAM

Rock Candy Mag boss *Derek Oliver* signed **Dream Theater** to Atco Records back in 1991 and worked closely with them for many years, helping to turn the band into prog metal legends. Here he goes back to the partnership of those early days and talks to guitarist **John Petrucci** and vocalist **James LaBrie** about the trials and tribulations behind the band's rise to the top.

IT'S LATE AFTERNOON, TUESDAY 2 June 1992. I'm working in A&R at Atco Records in New York, and I find myself in a sleek, chauffeur-driven Lincoln town car sitting next to Iron Maiden manager Rod Smallwood. I've just collected the rambunctious Yorkshireman from an apartment he uses on Manhattan's Upper East Side. We're on our way to Elmont, Long Island, to a club called Hammerheads to see Atco Records' latest signing, Dream Theater. Rod is in chipper mood, chuckling loudly and regaling tales of Maiden's unstoppable conquest of Planet Earth. I listen attentively before taking advantage of an intake of air to switch the subject to DT.

> WHEN I RECEIVED AN ADVANCE TAPE OF THE DREAM THEATER DEBUT ALBUM FOR *KERRANG!* MAGAZINE I GAVE IT A GLOWING REVIEW, POINTING OUT THAT THIS BAND SOUNDED LIKE NO ONE ELSE IN THE SCENE AT THAT TIME. THE MUSICIANSHIP WAS JAW DROPPING.

The band had recently finished recording their first album for Atco, 'Images And Words', so we had started a campaign to hook them up with managers befitting their enormous potential. This gig was extra important, as was the upcoming Iron Maiden support slot that Rod had graciously arranged for Dream Theater at The Ritz in New York City on 8 June.

Rod's bonhomie at the Hammerheads show went down well with everyone as he back-slapped and hugged one and all, irrespective of whether they were in the band or not. Everything was feeling good and the show at The Ritz the following week was equally successful. Sadly, however, the coupling was not to be. Various tricky conversations ensued and business issues eventually sank this particular ship, but that wasn't Rod's fault and a good relationship was maintained that still exists to this day.

"We were on cloud nine that Rod Smallwood was interested in managing the band," remembers Dream Theater guitarist John Petrucci. "We hung out in a Manhattan bar playing darts and it looked like it was all heading in the right direction. Then two weeks before the album release Rod bailed. It was a shock, and we were left wondering what to do as we had no fall-back position. Fortunately, though, we're still friends and have toured with Maiden since, so there are no hard feelings."

BY THE time I got involved with Dream Theater they'd already walked a long and winding road. The trio of Petrucci, bassist John Myung and keyboardist Kevin Moore were childhood friends. When Petrucci and Myung attended the prestigious Berklee College of Music in Boston in 1985, they formed a band with fellow Berklee student, drummer Mike Portnoy, drafting Moore in to augment the line-up.

Then in a brave and audacious move, they decided to ditch their studies and focus on forming a band, initially called Majesty. It was a group where the ►

Photo: Getty Images/Paul Natkin

Dream Theater photographed at the Vic Theater, Chicago, Illinois, 6 June 1993. L-R: Mike Portnoy (drums), James LaBrie (vocals), John Petrucci (guitar), John Myung (bass), Kevin Moore (keyboards)

DREAM THEATER

John Petrucci onstage in the early days of Dream Theater. "Instrumentally the music was already in a league of its own."

players would fully utilise their music school skills, while also drawing from the great progressive rock movement of the 1970s.

Progress in the early days was slow, but that's unsurprising considering the task the band had set themselves. Instrumentally the music was already in a league of its own, but to really grab attention they needed a suitable permanent singer. That position was initially filled by Charlie Dominici, a man with considerable experience after already recording and releasing an album for an independent label in 1970 and contributing backing vocals to the eponymous Franke & The Knockouts debut album from 1981. Charlie was older than the rest of the group, but having already worked their way through other unsuitable singers, the band members believed his voice and experience were a perfect fit. With all the pieces in place the group – now renamed Dream Theater – set about looking for a record deal. A new East Coast label, Mechanic Records, had recently been set up as an MCA spin-off and was looking for new acts. The label's managing director Steve Sinclair heard a DT demo and fell in love with the music.

"Steve Sinclair was an important person for us," recalls John Petrucci. "He helped kick-start our professional career and believed in us, which meant a lot back then."

Mechanic was restricted to the budgets they could wangle out of their paymasters at MCA. A $30,000 deal was struck for Dream Theater, with a small advance. Casting around for producers, the band's manager at the time, Derek Simon, suggested a guy called Terry Date, who was pretty much unknown then. Terry had been building a reputation working with metal acts including Fifth Angel and Metal Church. When he heard Dream Theater he was convinced that he could harness their potential.

Date produced and mixed the debut Dream Theater album in just three weeks. The finished record, 'When Dream And Day Unite', was released in 1989 and left a lot to be desired. But it did show incredible promise. So much promise, in fact, that when I received an advance tape of the album for *Kerrang!* magazine I gave it a glowing review, pointing out that this band sounded like no one else in the scene at that time. The musicianship was jaw dropping. You just couldn't fault it and I became an instant convert to the Dream Theater cause.

MOST RADIO STATIONS IN THE STATES WERE SO BLOWN AWAY THAT THEY PLAYED 'PULL ME UNDER' IN SPITE OF ITS LENGTH. THE COMMERCIAL SUCCESS WAS PHENOMENAL, SHOWING THAT GREAT MUSIC COULD SUCCEED ON MERIT ALONE, REGARDLESS OF PREVAILING TRENDS.

WHILE I was working as a journalist for *Kerrang!* I was also moonlighting as an A&R scout for Atlantic Records. Eventually I was hired to work full time by their new sister label, Atco, and moved from London to Manhattan. One day, out of the blue, I got a call from Derek Simon. He told me that DT might be available to sign as they were in the process of leaving Mechanic and were looking for a new home. Derek came into the office brandishing a demo cassette of some very rough tracks. The tape was almost unlistenable. It was all-instrumental and had been recorded in what sounded like a shoebox. But to be honest Simon needn't have brought me the tape at all. The fact that Dream Theater were potentially available to sign was music to my ears. I was already sold on the band and told Simon that I'd try to help get them a deal with Atco. The ace up my sleeve was the fact that Atco's label president was a fellow Brit, Derek Shulman, the former lead vocalist of Gentle Giant, one of the most formidable progressive rock bands of the '70s.

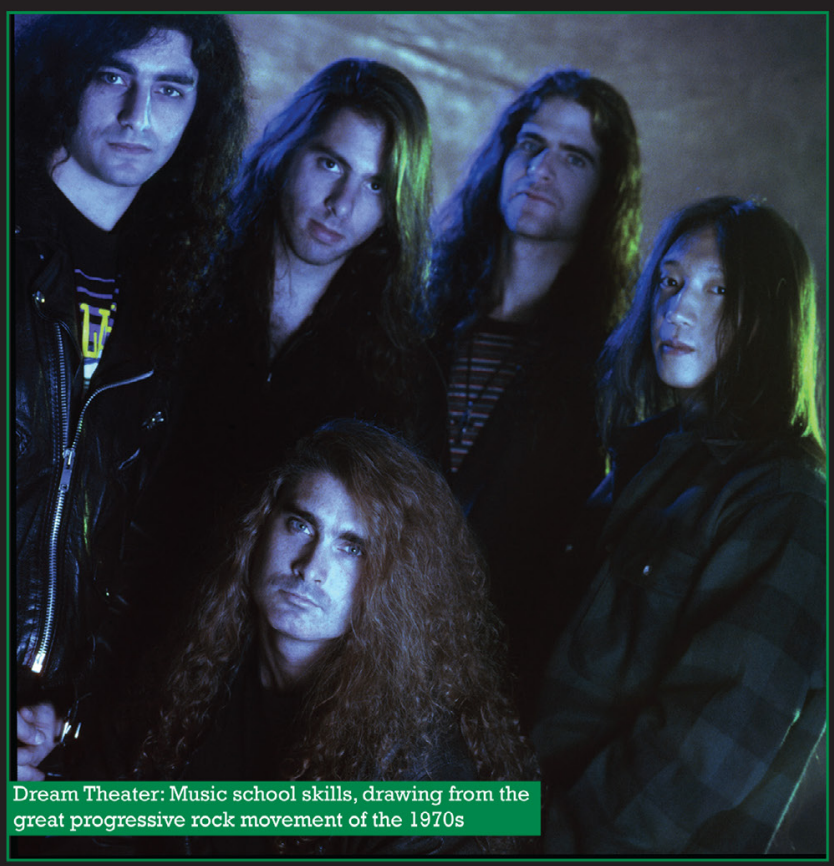
I decided that if Derek Simon could guarantee that Mechanic had dropped the band, then I'd give it

Photos: Getty Images/John Lynn Kirk/Redferns; Tony Mottram

everything I had to get them signed to Atco. The task of freeing them from Mechanic, though, took many months. Mechanic had signed Dream Theater to a seven-album deal and the label was reluctant to cut the band loose without appropriate compensation. Eventually, though, an agreement was reached with Mechanic, opening up the way for Atco to officially sign the band.

I had an idea about a producer. Around this time an album by a five-piece band from Boston called Diving For Pearls had really impressed me. David Prater had recorded it extremely well and I wanted to get to know this young producer more. David arrived at my office and it was like a force 10 gale had blown in. His enormous personality and enthusiasm swept me away and we spent two hours shooting the breeze before I pulled out the Dream Theater demo. David had started out as a drummer and had played in both Santana and Nektar, so he had good progressive rock credentials. We shook hands, agreeing that David would cut some Dream Theater demos.

There was, however, a spanner in the works. The band had dispensed with Charlie Dominici and were looking for a new vocalist. Fortunately it wasn't long before they found a demo tape from a Canadian singer called Kevin James LaBrie. He'd been singing in Winter Rose, a melodic hard rock outfit that had once featured vocalist Sebastian Bach. An audition was arranged and the band quickly reached a unanimous decision to recruit him. It helped that LaBrie was a warm, personable individual with a top of the range voice, a good look and a calm demeanour that would fit perfectly with the group's vision.



Dream Theater: Music school skills, drawing from the great progressive rock movement of the 1970s

DREAM THEATER had a real mix of personalities. Drummer Mike Portnoy had quickly established himself as the group's central character. Mike gave the interviews and was nothing less than a human billboard for the band. He has a compulsive and perfectionist personality, especially where his three passions of music, film and sport are concerned. Mike's film collection was – and probably still is – humongous. His appetite for the band was equally as obsessive.

Guitarist John Petrucci was a mirror image of LaBrie's laid-back persona. Nothing could shake John's tree of calmness, but it was clear to me that beneath his placid exterior he had a rock solid commitment not only to the band, but also to his instrument. John has never boasted to me of his own musical ability and has always been modest when I've handed out compliments. As one of the world's greatest guitarists he has the ability to scale musical heights and soothe the soul. The fact that he still manages to get even better is quite remarkable.

John Myung is an enigma. Deathly quiet in a very studious way, he's happy to inhabit the corner of a room or studio, giving little away about his mood. As a wizard of the five-string bass guitar he is, like Petrucci, a master craftsman reaching out to another musical planet.

The final link in early Dream Theater was keyboardist Kevin Moore. Kevin was no class clown, but he did possess a very humorous streak, one that owed a debt to the British sarcasm of Monty Python. Kevin was clearly a determined and extremely talented individual.

I DECIDED to organise a demo deal for the band with Atco. We would give Dream Theater a chunk of change to record songs and they would trigger a full recording contract if everything worked out well. This was an ideal way to see if the band and Prater could whip up some musical magic. In May 1991 we sent Dream Theater to Prater's studio of choice – BearTracks, located in leafy Suffern, New York, about 90 minutes drive from Manhattan. It was a world-class facility owned by Spyro Gyra's saxophonist Jay Beckenstein. Here Prater cut three tracks, 'Metropolis Part 1: The Miracle And The Sleeper', 'Take The Time' and 'Learning To Live', all of which would be re-recorded for the band's debut Atco album. David then took the tracks back to his home studio in New Jersey for overdubs and final tweaks. Once Derek Shulman and I heard the completed tracks we were very excited and moved to the next stage of the deal.

Before settling into recording a full album, though, other business needed to be addressed. The band argued that they had all the material for an album fully mapped out. I wasn't so sure. The length of the tracks they had in mind was almost enough to fill a double album and that was never going to fly, so we looked at ways to trim the record. That meant ditching the band's magnum opus, 'A Change Of Seasons'. We also felt we needed some more accessible material. By that I meant tracks that got to the point faster and connected Dream Theater with the harder rock market. I made this suggestion to the band and, not unexpectedly, they resisted strongly, feeling that this was an unnecessary creative intrusion. Mike Portnoy was most vocal about this issue, but he was also the most driven to deliver, cajoling the band into action and supplying more material.

Talking to me recently James LaBrie remembered: "Mike was initially resistant and I understood where

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he was coming from. They'd spent two years of their life writing that record, so being asked to change things was a tough pill to swallow."

Nevertheless, the band came back with three new tracks. All of them would appear on the debut album, including the rather oddly titled 'Oliver's Twist'. This was a cheeky reference to my suggestion that they go away and write more material. The song would later be renamed 'Pull Me Under', and it became the band's breakthrough single in 1992.

RIGHT FROM the start, though, dark clouds were looming over the band's relationship with David Prater. The group felt the producer had been thrust on them and in many respects they were right. But in both my view and the label's, Prater was the man for the job. So he was kept on board and in October of 1991, Prater and the band started work at BearTracks recording what would become the 'Images And Words' album.

However, it soon became apparent that the sessions were becoming adversarial. Prater was an alpha male and he immediately put various people's backs up, not least the equally dominant Mike Portnoy. David was not only critical of Mike's playing, but also of the drummer's sound. Other band members were also being critiqued. Prater's meddling resulted in animosity and verbal confrontation with Portnoy. Kevin Moore, meanwhile, dealt with the issue by becoming passive aggressive.

"Personally I got along with Prater really well," says James LaBrie. "He complimented me on my voice, really encouraged me and we even hung out in Manhattan a couple of times. But there was tension with Mike and Kevin. David would tell me that Mike and Kevin were obstinate and weren't listening to him. At times it looked like he was going to knock the sh*t out of them. David's incredibly talented, but he hears and sees things at a very advanced level."

"There were big, contentious moments," says John Petrucci. "But David was a positive energy and he gave us the feeling that the record was going to be successful. He was like a whirlwind of creativity coming in and making things happen. It was a very exciting time. And let's not overlook his engineer, Doug Oberkircher, who really mixed the record. His personality was totally opposite to David's. He was really easy going and we ended up working with him several times after that album."

While the recording was happening I was fielding calls from both parties. Prater bemoaned the fact that the band were wilfully interfering with his production. The band complained that Prater's bullyboy tactics were intolerable. In an atmosphere of shuttle diplomacy I would visit the studio several times a week purely to mediate and get everybody back on track. It was an uncomfortable, yet necessary job. But as I began to hear the basic tracks it was clear that the record would be spectacular, despite all the problems.

"Everyone had a different type of interaction with David," says Petrucci. "For some reason he would always confide in me if he was having a problem with one of the guys. Certainly he was a harsh producer at times, with a strong personality and a lot of opinions. I remember him recording things and being very critical. We were young and he was forceful about it and sometimes that meant things got contentious. But I thought the album came out great. Looking back those little things mean nothing now."

That is undoubtedly true, but when the album recording was finished at the end of 1991 Mike Portnoy was deeply unhappy with the sound of his drum tracks. They'd been recorded with what's known as triggers, a common electronic technique from the time that gave the drums a uniform sound and volume. We all loved the overall effect, except for Mike who immediately disowned that part of the recording.

Nevertheless, when it was released in July of 1992 'Images And Words' set the standard for what was effectively a brand new genre; progressive metal. The

> "I LOVED EVERY SECOND OF THE SESSIONS FOR THE 'FALLING INTO INFINITY' ALBUM THAT CAME OUT IN 1997. WE DID IT IN NEW YORK CITY, I EXPERIMENTED WITH MY GUITAR SOUNDS AND WE RECORDED EVERY SONG COMPLETELY DIFFERENTLY. THERE WAS NOTHING COOKIE CUTTER ABOUT IT."
> **JOHN PETRUCCI**

opening track, 'Pull Me Under', was selected as the first single. It was an audacious statement, given that the song lasted in excess of eight minutes in its unedited form. Yet most radio stations in the States were so blown away that they played 'Pull Me Under' in spite of its length. The commercial success was phenomenal, showing that great music could succeed on merit alone, regardless of prevailing trends.

"At the end of the day we got an amazing result," states James. "I remember bumping into Neal Schon in a hotel bar and he raved to me about the album. He was genuinely blown away and loved the production."

THE BAND travelled to Europe where they were treated like gods. In the UK, a performance at London's Marquee club in April 1993 was recorded and released as a way of proving that the band could reproduce their incredibly complex music live. That release also featured a previously unrecorded instrumental track that had no title. John Petrucci called me from the departure lounge at JFK airport in New York before the band flew to Japan asking for me to suggest something. He asked for the names of the curries I'd suggested the band try in London during a meal we ate together after the Marquee show. The name we settled on for the song was 'Bombay Vindaloo'.

With new management in place Dream Theater gradually turned their attention to their next studio album. It became clear from initial discussions that David Prater wouldn't be invited back. I had two suggestions. The first person was a little-known character from San Francisco by the name of John Cuniberti, who'd arrived on my radar via his groundbreaking production and engineering work on Joe Satriani's 'Surfing With The Alien' album. Next up for consideration was the production team of Duane Baron and John Purdell. They'd successfully crafted Ozzy Osbourne's 'No More Tears' album in 1991. The duo's track record and musical skills were undeniable, so it was an easy task to convince the band that they were right for the job. Recording for what would become 1994's 'Awake' album took place at two Los Angeles studios, One On One and Devonshire. There was none of the friction that had been a feature during the recording sessions for 'Images And Words' and the result was an album that was full of dynamics and intrigue. All the performances were perfectly on point, with no single band member showboating.

There was, however, a small hiccup when the tracks were being mixed in New York. I received a concerned telephone call from the two producers saying that the session was turning into a free-for-all. The band were all present, meaning there were seven opinions flying around the room and that wasn't helping. I was sent some of the mixes and it was clear we had a problem. They sounded dull, flat and lifeless compared to the previous album. This collaborative mixing method definitely wasn't working, so I reluctantly insisted that Duane and John should be allowed to finish the mixing alone. The band protested, but once the new mixes started to filter through it became clear that this was the correct decision.

At the end of the recording sessions in LA keyboardist Kevin Moore surprisingly announced he was leaving the band. It came as a complete shock to everyone. There had been little indication that Moore was about to jump ship, though later it was obvious that there had been some clues that were missed. In many ways the final, rather maudlin minor key track on the 'Awake' album, 'Space-Dye Vest', written by Moore alone, was a requiem for his departure.

"We had a drink one night and he was talking in riddles," remembers James. "There was something on his mind, but he didn't actually come out with it. Two days later he sat us down in one of the condos we were staying in and said he was going to leave the band. I remember him saying somewhat cryptically 'You've gotta feel right with the people you surround yourself with.' Kevin was a little distant during the writing sessions for 'Awake'. He wasn't exactly standoffish, but he wasn't nearly as involved as he'd been in the past. Was it a shock? We were sensing something and there were signs leading up to it. Musically I think he was changing direction. I think he wanted to do things on his own terms and not have to answer to the band."

For John Petrucci it was a bitter pill to swallow. "Kevin and I grew up together. He lived around the corner from me and our parents were friends. We went to school together. In LA while recording 'Awake', Kevin rented a car. We went out for a drive and that's where he told me. I was very shocked and it really upset me. I knew he was getting interested in other types of music – electronic stuff – but to my mind that and Dream Theater weren't mutually exclusive. You can always have side projects. It just didn't make sense to me.

"We had a dream as kids and as young adults it became a reality – a gold record and sell-out concerts. Having him throw that away made no logical sense. It's still a sort of mystery.

"We don't keep in touch now. There was contact for a little bit, but then Kevin kind of fell off the map and I didn't really hear from him. The only contact I have now is through my family, who occasionally bump into his mother locally. I get reports, but nothing other than that. He doesn't come to shows or reach out. It's pretty sad having a close friend like that just disappear from your life."

SALES FOR 'Awake' were healthy, but they didn't eclipse the great success of the previous Dream Theater album. A replacement for Moore was needed and ►

Photo: Getty Images/Bob Berg

DREAM THEATER

highly respected keyboardist Jordan Rudess was asked to play an industry showcase in Los Angeles. At that point, Rudess wouldn't commit to joining the band, though he eventually came on board in 1999. The search continued, and Derek Sherinian, a fellow alumnus of Berklee College, was eventually recruited. Sherinian had previously worked with more mainstream acts including Kiss and Alice Cooper.

The world tour in support of 'Awake' took in a number of territories, with the band's popularity still growing and live shows selling out in every country. In the UK the band played a special one-off show at Ronnie Scott's jazz club in January 1995. It was a 300-capacity venue in London where Dream Theater recorded a number of cover songs that would be heard on their next release.

The immediate concern was to keep the band in the public eye. I thought it would be a good time to finally sanction the postponed recording of 'A Change Of Seasons' for an EP. I longed to get Dream Theater back together with 'Images And Words' producer David Prater, but I knew that it had the potential to be a volatile reunion.

I tabled the suggestion and a series of difficult, animated conversations took place. I set out my stall upfront and encouraged the band to revisit this relationship with the benefit of experience and hindsight. In a brave move they eventually agreed to the idea and Prater was in an equally conciliatory frame of mind. Unsurprisingly, Mike Portnoy laid down some ground rules concerning his drum tracks and Prater agreed to these stipulations. That in itself was amazing, but it also signalled a thawing of tension in both camps. I thought, at last, that the two parties would be able to work harmoniously together.

Plans were made to return to BearTracks in May of 1995. There was a problem, though. A few days before recording was due to start I received a phone call from Prater's lawyer informing me that David had been 'detained' by the recording of another record and wouldn't be able to make the Dream Theater start date as arranged. This caused enormous ructions. The studio had been pre-booked and would cost money to delay. James LaBrie was flying in from Canada and I had to explain to the label that matters would be fine, that this was just a small routine hiccup, nothing to worry about. Of course, I was f*cking furious. It had taken a lot of negotiating to get this project lined up. One Sunday evening I called Prater from my home and told him that we had a production agreement he was about to break. It wasn't because of illness or some other legitimate reason. It was simply because he was working on another album. With David unwilling to put the other project on hold, though, we were forced to reschedule, risking another fracturing of the relationship.

After a week's delay Prater finally arrived at the studio. I decided to make an appearance to put out any potential fires. Inevitably there was tension, notably between Prater and the normally docile James LaBrie.

"Surprisingly, Prater and Mike got along just fine during those sessions," confirms James. "But I definitely clashed with him. He wanted me to record line by line, but I prefer to sing the entire song as I'd done on previous albums. Then he started intimidating me, saying he'd been brought in to get our career back on track. Just before we were about to punch each other David backed off and left the studio, telling Doug Oberkircher [the engineer] to record my vocals. Back at the hotel we bumped into each other and the atmosphere was pretty tense. A few days later, though, he capitulated and apologised."

Despite this awkward encounter, 'A Change Of Seasons' was eventually finished to everyone's satisfaction. The EP, bolstered by the live tracks that had been recorded at the Ronnie Scott's show in London earlier that year, was a fine package. Issued in September of 1995, the record was ecstatically received by fans, who heaped praise on the crisp, clean production as much as the content.

BY NOW, the band's position at East West, a label Atco had been merged with, was looking shaky. East West had in turn merged with Elektra Records, which was headed by a president who was more interested in R&B, pop, electronica and modern rock. There appeared to be a distinct cooling toward anything that was hard rock, despite the fact that the label's biggest-selling acts were Pantera, Metallica, Mötley Crüe and AC/DC. I was called into the lady's office to discuss Dream Theater's future.

DT giving it some serious live prog metal. Note drummer Mike Portnoy's understated kit.

She indicated that we needed to get them to come up with more accessible material, more hits. I explained that Dream Theater wasn't a hit-making act like Bon Jovi or Def Leppard.

Nevertheless, it seemed like the only solution would be to get the band to write more songs in the hope that they would come up with another rock anthem. What was needed was a track that had the progressive power of 'Pull Me Under', yet also the kind of melodic muscle that could take the band into the mainstream, the same way Metallica had with 'Enter Sandman'. I could see no reason why Dream Theater couldn't do exactly the same. I asked John Petrucci to go back to the drawing board several times with instructions to conjure up riffs we could hang the band's future on.

At this point we started to look around for a hotshot producer who could inject some fire and gasoline into the situation. Step forward Kevin Shirley, a likeable and highly accomplished South African who'd recently made a name for himself producing Australian teenage rock band Silverchair. I felt Shirley would be the answer to our prayers, someone who had the chops to handle such technical musicianship.

"It was the opposite of Prater's methodology," James LaBrie reveals. "Kevin was light and easy-going. He was all about fun, yet was also extremely focussed."

"I love Kevin and I really became good friends with him," adds John. "I loved every second of the sessions for the 'Falling Into Infinity' album that came out in 1997. We did it in New York City, I experimented with my guitar sounds and we recorded every song completely differently. There was nothing cookie cutter about it, even if Kevin did some editing that drove some of the band crazy. The process was such fun for a change. It was very satisfying musically and creatively."

> "I REMEMBER BUMPING INTO NEAL SCHON IN A HOTEL BAR AND HE RAVED TO ME ABOUT OUR 'IMAGES AND WORDS' ALBUM. HE WAS GENUINELY BLOWN AWAY AND LOVED THE PRODUCTION."
> **JAMES LABRIE**

Sadly for me, though, I'd had one discussion too many with the label over the band's direction. Plus there were other factors that didn't help concerning label machinations with some of the other bands I was working with, including Pantera and Mötley Crüe. Both groups were embroiled in serious disputes and by the late summer of 1997 I'd left Elektra, leaving Dream Theater to navigate some difficult waters.

IN 2006 I reunited with the band, managing to persuade them to sign with Roadrunner Records. The resulting album, 2007's 'Systematic Chaos', was recorded without outside commercial pressure. Dream Theater had earned respect and the right to deliver music that had no undue external influence. That they had come through the major label system and remained incredibly focused on their art is a minor miracle in itself.

That self-belief has continued to pay dividends, as the recent release of Dream Theater's 14th studio album, 'Distance Over Time', amply proves. Listening to it today I hear a band that's still motivated by the desire to move forward, pushing the boundaries of a musical style they gave birth to nearly 35 years ago. And for that reason alone Dream Theater deserve unreserved appreciation and respect.

Photo: Getty Images/Engelke/Ullstein Bild

JERSEY

Photo: Getty Images/Paul Natkin

BOYS

From humble New Jersey beginnings BON JOVI rose to become one of the biggest rock bands of the '80s. Cleverly marrying hard rock attitude with pop sensibility, they created a stadium-filling sound that appealed to guys and girls in equal measure. Over a massive 18 pages we pay tribute to this unique band by bringing you one of the most revealing interviews JON BON JOVI ever gave, plus in-depth conversations with DEREK SHULMAN, the man who signed the band, and DAVE THORNE, who was instrumental in breaking Bon Jovi in the UK. All together now... *"Woah, we're halfway there..."*

THE KING OF NEW JERSEY

In many ways it was **Jon Bon Jovi**'s sound and look that defined the '80s rock scene. In 1994, and after 10 years of unimaginable success for the group, journalist *Sylvie Simmons* met up with Jon at his Malibu home to dissect the anatomy of an incredible story. It resulted in one of Jon's most revealing interviews... All photos *Mark 'Weissguy' Weiss*

JANUARY 1984, A NEW band from New Jersey, fronted by a man who used to sweep the floors in his cousin's recording studio, releases its debut album. It doesn't do badly; it just about makes the US Top 50. But in less than three years the band will become one of the biggest-selling rock acts of all time.

"Was it really 10 years ago?" Jon Bon Jovi is sitting in his beachfront house in Malibu, one of the rewards of a decade of success. "It's amazing, isn't it?" Bon Jovi celebrates its 10th anniversary with a 'Best Of' album, due for release in October [the album would end up being called 'Cross Road']. Jon, supposedly on vacation for the rest of the summer to spend time with his wife and young daughter before going into the studio to record the band's sixth studio album, has been poring through the back catalogue choosing what tracks to include.

"I hadn't heard any of them in a long, long time, so it's taken me a while to pull something from every album. Some of them I like more than others. It's pretty strange going back and examining your past like that."

It was all so quick, so big and so frantic, you wouldn't be surprised if he wakes up in a panic some nights, thinking he's meant to go sweep up the studio, and that the past 10 years have all been a dream.

"Yeah, it is like that," Jon laughs. "I was in a studio yesterday – *and* I cleaned up after myself! I was real good at that stuff! I could tell you so many stories from 1980 to 1983. The time I spent in the studio there and the people I met and my impressions of them made a big impact on what I did. I remember it like it was yesterday."

'RUNAWAY' WAS the band's first single and their first Top 40 hit, though it wasn't *Jon*'s first single. He'd recorded a track [under his real name, John Bongiovi] called 'R2D2 We Wish You A Merry Christmas' for the 'Christmas In The Stars: Star Wars Christmas Album' [issued in November 1980] before he formed Bon Jovi in 1983. 'Runaway' is a pretty safe bet to make it onto the 'Best Of' record. There's even talk of redoing the video, which Jon has always loathed.

"Wouldn't that be a blessing, to burn the video of 'Runaway'? I did see a bit of that piece-of-sh*t video

The trappings of success. Bon Jovi and their '86/'87 tour plane. L-R: Richie Sambora (guitar), Alec Jon Such (bass), Jon Bon Jovi (vocals), Tico Torres (drums), David Bryan (keyboards)

just last week on TV and it almost killed me. But it's like baby pictures. Everybody's embarrassing at some point in their lives. It's like your Mom pulls out a picture of you in knickers or something. You live and learn – though we're still not very good at making videos."

On the strength of their first hit single, Bon Jovi left on their first US tour, opening for the Scorpions. The rock critics weren't impressed.

"Well, we didn't exactly have a reputation for being the live band that we've become then, and it certainly took some balls to go out and open for the Scorpions at that stage," Jon shrugs.

A tour supporting Kiss came next.

"I remember real well how Gene Simmons would go out of his way to be nice to us. That was quite a thrill, because Kiss was bigger than sliced bread when I was a kid – I used to go and see them and I had a couple of their albums and all that stuff – and here you are *playing* with them. It was cool to be able to go tell your friends at home, regardless if you weren't making any money and you were sleeping three guys to a room and we were practically staying in *whorehouses* because we couldn't afford anything else. But here we were in England for the first time, and you'd run into Kiss in the bar and they'd ask you how it was going. It was all pretty wonderful."

"WHEN YOU'RE 21 YEARS OLD AND YOU'RE TOURING THE WORLD AND YOU'RE PLAYING WITH THE SCORPIONS AND KISS, YOU JUST HAVE THE ATTITUDE OF 'F*CK IT! BOOK US SEVEN NIGHTS A WEEK.'"

ROCK CRITICS were beginning to think that Bon Jovi were pretty wonderful as well. Several reviewers compared Jon's stage presence to Steven Tyler's and hailed the band as the successors to Aerosmith.

"Good! Growing up where we did in that era with all the classic Aerosmith stuff like 'Rocks', I would imagine that Steven Tyler *did* have some influence on my live performance early on. I certainly admired him."

He also emulated Aerosmith's old philosophy of rock'n'roll: play live, play loud, play often, play *anywhere*. As then-manager Doc McGhee was once quoted as saying, "Bon Jovi would play a pay toilet – *and* use their own change!"

"It was true! That was the thing with the band. We would play anywhere and with anybody and not care about it. When you're 21 years old and you're touring the world and you're playing with the Scorpions and Kiss in that

first year or you're playing a club on your own – which we did on any day off just to make ends meet – you just have the attitude of 'F*ck it! Book us seven nights a week, McGhee, 300 days a year.' And he did!"

Bon Jovi toured non-stop for a year, before taking a brief break to record a second album '7800° Fahrenheit', an album Jon is now finding it tough to choose a track from for the 'Best Of' LP.

"You know, what's funny is the album sold twice as many copies as the first, but it's my least favourite album in retrospect. It was a very... not a *painful* time, but you know you have your whole life to write your first album? You have six weeks to write the second one. I remember going through some legal hassles with a production company that claimed we had a deal with them and wanted a piece of the band, because now all of a sudden we were being touted for success. And we literally had to carry the tapes with us to and from the studio for fear of somebody stealing them! We went with our producer, Lance Quinn, to Philadelphia. The five of us were sleeping together in a two-bedroom apartment. My Dad would come down every couple of weeks with a big pot of spaghetti for us and some mattresses. It's like that scene in *The Godfather* where all the guys are sleeping on the floor and they're teaching them how to cook the sauce! That was our existence down there in Philadelphia in '85 making that album. At that time we didn't even know if we had a future. All those bands like Mötley Crüe and RATT and Dokken were successful, but our first album hadn't exactly set the world on fire. So when 'Fahrenheit' came out we thought, 'This feels good. We like it!' We were very young and silly and in retrospect we didn't take our time. It could have been better, *should* have been better. But we were growing up."

Jon and Richie. The '80s were very good to them

"WE THOUGHT, 'YOU'RE NOT A GLAM BAND. DO WHAT YOU DID IN NEW JERSEY, PUT ON YOUR JEANS AND YOUR T-SHIRTS AGAIN!' AND WHEN WE DID THAT, 'SLIPPERY WHEN WET' CAME OUT. AND THERE WAS BORN ONE OF THE BIGGEST RECORDS OF ALL TIME."

IN JANUARY '86 they started recording the 'difficult third album.' Its first single, 'You Give Love A Bad Name' [released on 23 July], soared up the charts. A month later, the album 'Slippery When Wet' topped the US charts, spending *15 weeks* at number one and going on to become one of the biggest-selling albums in rock history. It was their first time recording with producer Bruce Fairbairn (who'd worked with Loverboy and Black & Blue) in his Little Mountain Studio in Vancouver, and their first real time away from the United States.

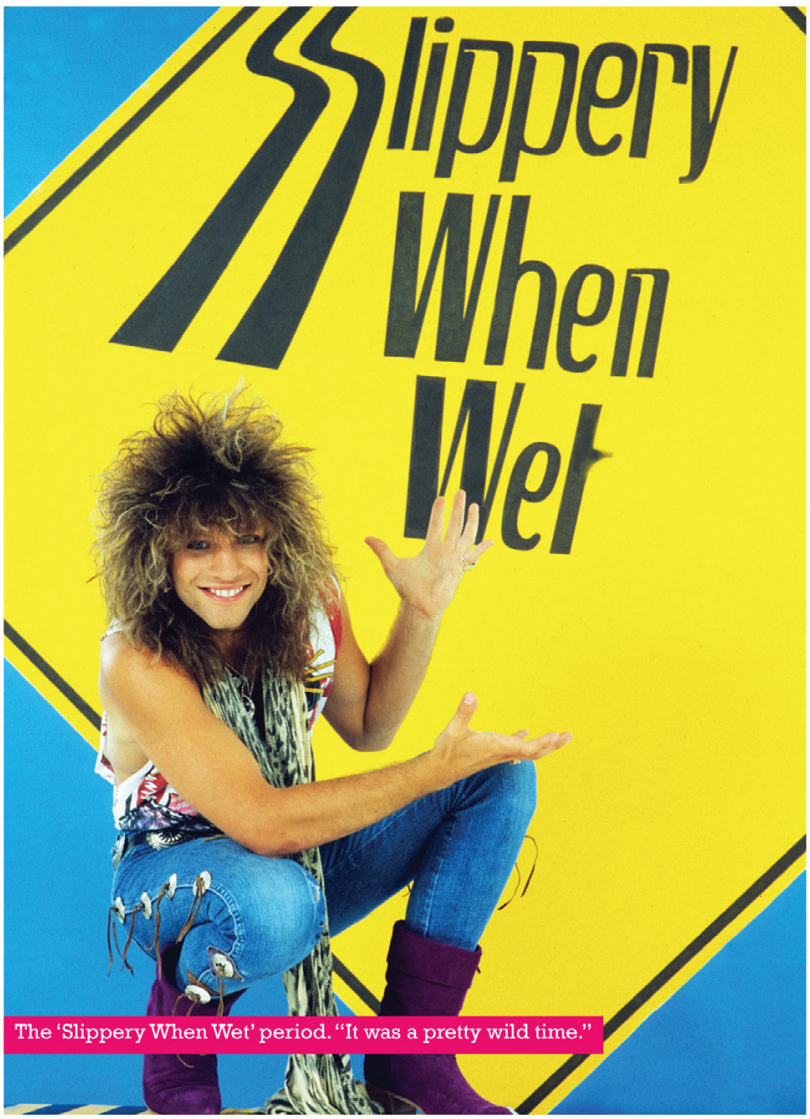
Predictably they went wild.

"The strip bars in Vancouver at that time were cutting edge to say the least!" Jon laughs. "And we *lived* in those joints. It was a whole new experience for us, spending three months out of the country in a place that had things like that, because they certainly didn't exist in New Jersey!"

That was what inspired the original sleeve artwork with the close-up of a woman's breasts (banned in most countries, Japan excepted, and replaced with a plain, boob-less cover) and the album title.

"That and a street sign we saw on this hill going up to the mountains of Vancouver, where we went to do this f*cking *awful* photo session where we all looked like

girls! Those photos were so f*cked that they really did us some good. We thought, 'You're not a glam band. Do what you did in New Jersey, put on your jeans and your T-shirts again and f*ck these people!' And when we did that, 'Slippery When Wet' came out. When we realised that all we can be is us, that this is what got us a record deal in the first place, there was born one of the biggest records of all time."



The 'Slippery When Wet' period. "It was a pretty wild time."

A LOT of people attribute the album's success to songwriter Desmond Child, who co-wrote a number of songs and has a reputation as a rent-a-hit writer.

"Some people believe that Desmond is responsible for breaking Bon Jovi, but what they forget is that when we worked with him he wasn't the established songwriter that he is now. We helped him as much as he helped us."

'Livin' On A Prayer', the second single, was as big a hit as 'You Give Love...' But Jon's favourite track on the album is the world-wearier 'Wanted Dead Or Alive'.

"I've always been fascinated by cowboys. I'm Clint Eastwood's biggest fan! There's just something so free about the idea of roaming around wherever you want. It's a lot like the life of a rock band. You wander into town, do what you have to do, play your show and move on to the next town."

Jon's lyrics to the song point out the romanticism of life on the road; they also point out its pain. When the band came to Britain to headline the Castle Donington Festival in the summer of '87 (they'd appeared in a lowly spot on this same stage two years ago) they were totally and utterly knackered.

"That first Donington festival was actually a good gig for us; you're in that great poised-to-happen slot. And then we came back and we headlined, and I was ready to die! We shouldn't have been there. I was really too physically ill. I should have enjoyed that period of my life, but I didn't get a chance because of the huge explosion of that album and that tour and everything and our desire to just go go go. We were *burned*! I couldn't sing and we looked like death. And it wasn't just that show, it was the whole time. I was shot up with steroids and anything else they could give me to keep me working. I was a total wreck. I didn't know it at the time, but I know it now. The powers that be should have said, 'F*ck it, go home, go sleep for six months.' And they didn't."

But when he *did* have some time off, all he would do was go work with other people, writing and producing.

"Yeah, that's exactly what I did. It took a lot of years to realise *why* I did those things."

Because he was afraid that the success that came so quickly would disappear just as quickly if he didn't keep at it?

"To be totally honest, yes. That in retrospect is why we did 'New Jersey' straight on the tails of 'Slippery...' I was afraid that this wonderful ride would end. But you don't realise that when you're in it. It was a pretty wild time. 'By the way, today you sold a million records.' 'Oh, that's nice.' Tomorrow you sell another million. 'Oh, that's nice.' It really was that crazy. You don't think it's going to last forever, but you don't want it to end. Performing is like a drug."

AFTER A six-month break, the band went back to Vancouver to record their fourth album, 'New Jersey' [issued in September 1988]. Helped by the massive hit singles 'Bad Medicine' and 'Born To Be My Baby', it shot to the top of the charts on both sides of the Atlantic.

"The most important thing about that album when we were making it was that we didn't want to make 'Slippery Part II' or 'Son Of Slippery' or whatever. We recorded enough songs for a double album – I wanted it to be a double album at one point – and then we played what we had to some kids who were hanging around the studio and asked Bruce Fairbairn's babysitters what they thought of the songs and then we went back and listened to it all again and made our decisions. And then we went back out on the road again. Suicide, but that's what we did."

So what does he think of 'New Jersey' now when he plays it?

"I think 'Living In Sin' or 'I'll Be There For You' are really good songs. There are others I don't particularly think are the greatest songs, but there are a couple that do stand up. 'Lay Your Hands On Me' is a big audience favourite."

The band performing live. "I was shot up with steroids and anything else they could give me to keep me working."

1989, AND the band has crossed over from the rock magazines to the tabloid newspapers. No end of gossip appeared about Bon Jovi – Jon and girlfriend Dorothea's arrest for trespassing at an icerink in New Jersey in March, their wedding the following month. And in June, the big one: guitarist Richie Sambora going out with Cher!

"Cher relates all the way back to the Power Station days when I worked in the studio. I always thought she was a very sexy woman. And here we are working with her, and before you know it Richie's *really* working with her!" Jon laughs.

There were reports at the time that the romance pissed Jon off.

"F*ck no! Believe me, I'd ask him all the gory details! I really got a kick out of it. One thing about Cher, whenever she was out with us she acted like one of the guys in the band. She never had any star trips. We spent Christmas together in London that tour. She's a classy chick. She could deal with the president of the US tonight and the road crew tomorrow morning. I mean it in a *social* manner!" he laughs.

As well as rumours that Jon threatened to fire Richie if he continued to date Cher, there were also stories that he'd sent drummer Tico Torres and bassist Alec Jon Such to health farms to lose weight and get liposuctioned if they wanted to stay in the band.

"That was in the *National Enquirer*! Alec still weighs about 125lbs – he'll never be fat. That was a really funny rumour. I never knew what the word 'liposuction' was before then!"

Skid Row, the second of Bon Jovi's discoveries (Jon had helped Cinderella get a deal some years before) were their support band that year, including major concerts at the Milton Keynes Bowl in England and at the Moscow Music Peace Festival in the Soviet Union – not all that *peaceful*, as it happens. There were much-publicised problems between Jon and Skid Row over a publishing contract they signed with Jon. Earlier on the tour, Jon punched Sebastian Bach out after the Skid Row singer kept insulting him from the stage. Then there was a row between Bon Jovi and Mötley Crüe backstage in Moscow. Crüe's Tommy Lee punched out Doc McGhee, the manager they then shared with Bon Jovi.

"My memories of Moscow aren't good ones. I was doing all I could to help Doc, who was going through all the drug problem things at the time." Setting up the anti-drink and drug abuse Make A Difference Foundation and organising money-and-awareness-raising events like this festival were part of the manager's sentence after a US court found him guilty of drug smuggling. "Then Ozzy wouldn't go on before Mötley and Mötley wanted to go on after Ozzy and Ozzy threatened to walk. The second night I said, 'Look, I'll be happy to trade with Ozzy and go on fourth from the top, no problem.' To be honest with you, the Scorpions kicked our ass anyway the night before! This show was meant to be all for one and one for all, but it turned into an ego thing.

"The Milton Keynes show, though; that was great. That's why we went back and did it a second time. I asked Duff McKagan to be on the bill – I asked Izzy [Stradlin] too. Duff's record company wouldn't pay for him to come over and Izzy wanted to play clubs. So we got Billy Idol. The Stones weren't available!"

THE SPRING of 1990. The 16-month, 237-date tour has ended and the band go their separate ways. Jon, ever the cowboy fan, is asked by his friend, actor Kiefer Sutherland, to make a cameo appearance in the movie *Young Guns II* and write something for the soundtrack. His movie role wasn't up to much. He was shot dead minutes after he appeared on screen! The soundtrack,

though, *was*. 'Blaze Of Glory' topped the charts, selling more than two million copies in the US alone and winning Jon a Golden Globe award, an American Music award and an Oscar nomination as 'Best Original Song In A Film'.

"It was supposed to have been a one-off little song, a fluke. Man, what a big record!"

It was also a *solo* record, Jon's first outing without the band. Was the rest of the band pissed off that he'd done so well without them?

"I think in their heart of hearts they'll tell you that they were worried there wouldn't be a band any more. But it built my own confidence to know that I could write big songs by myself and play with guys like Jeff Beck [who contributed guitar to the record] and Elton John [who added piano and backing vocals]. It was a big, big coming-of-age period for me. I really wasn't used to doing anything by myself."

"I WAS AFRAID THAT THIS WONDERFUL RIDE WOULD END. THAT IN RETROSPECT IS WHY WE DID 'NEW JERSEY' STRAIGHT ON THE TAILS OF 'SLIPPERY…'"

A headline in UK newspaper *The Sun* in the summer of 1990 read: 'ALL OVER FOR BON JOVI'. Tico Torres had been fired, it said. Richie Sambora couldn't stand Jon any more and was leaving him for Cher.

"It wasn't true. But when you keep reading things like that you start believing them, especially as there *were* problems at the time. Richie and I were having problems. Things weren't happy in the Bon Jovi camp. Like I said, we were burned out, we were at each other's throats. We'd been together *constantly*. We needed a break. So I did my thing, Richie did his. But what was missing was that camaraderie. It was pretty lonely. I liked the idea of the band. Because we really *did* hang out together, go on vacation together. None of those stories were bullsh*t. So we got back to that in '92."

THERE SEEMED to be a changed policy when Bon Jovi got back together for 'Keep The Faith'. Jon no longer did photos or interviews by himself. You asked for Bon Jovi, you got a *band*.

"It wasn't a question of them thinking I was hogging the limelight, because ultimately I was the principal writer or the namesake or the actual guy who had the record deal. I think what it was was, here was a band that had at that point sold 30 million records or something, and nobody knew Alec from Tico and, 'Oh yes, they have a keyboard player, so that must be Dave.' And Richie was more famous for being Cher's boyfriend! So we collectively bared our souls on so many things, from the way our whole organisation was run to what we'd done commercially and personally and 'Why didn't you tell me this?' We didn't have a manager any more. We got rid of the whole rotten machine that we just disliked so. It was my way of trying to keep the band together. When all's said and done, we lived through it."

When 'Keep The Faith' came out [in November 1992], the rock climate had changed. In the post-Nirvana world, Bon Jovi couldn't be the happy, poppy stadium band it had been and retain its success.

"We did update the sound on that album, no doubt about it. We took a lot of chances in the production and everything. Some of the gambles worked, some didn't. I know not everyone liked 'Blame It On The Love Of Rock & Roll', but I still like that song. It was different. *Everything* – the video, the look, me cutting my hair. It was me going, 'F*ck it, just get rid of everything that was comfortable. It wasn't worth having any more.' And if it failed it failed, but it was worth taking the chances."

The album was more successful in Europe than it was in the States. Were they worried that a band like Bon Jovi would become obsolete in a scene dominated by alternative bands?

"We were definitely the band you'd point at when you thought about the '80s, no doubt about that. When the record came out in America and it didn't come in at number one, people were quick to say it was over. Was I worried? Probably, yeah. It was like, if it is over at least it's been a good 10 years. It took two or three singles to get it up over two million in America. Somebody like Nirvana were looked at as wonderful for selling two

"Made it ma! Top of the world!"

million records. Well, our *failure* sold two million in America! I guess I can take the opportunity to be a little bit proud of what we did with that album. Because everyone said from an industry standpoint, 'You can't do it without a manager. You can't do it without the agents, the lawyers. You have to let them rape you.' And we said 'F*ck this! We want to be the garage band that we were when it was us against the world and nobody gave a f*ck about us.' When you outsell Bruce [Springsteen] – which is a big deal when you're from New Jersey – and you outsell Metallica, who are bigger than God, and you outsell Guns N' Roses, who are also bigger than God, you go: 'Well, we ain't dead yet!'"

THE 'BEST Of...' album will also feature two new tracks. The band have plenty to choose from. In typical workaholic fashion, Jon has demoed more than 30 songs already for the sixth Bon Jovi studio album.

"I've narrowed it down to my favourite 17 or 18 songs. But we're going to keep writing anyway, because I don't want to go into the studio to start the album for another month or so. The rest of the band want to go in now, but I want to enjoy the rest of the summer." Bassist Alec Jon Such will not be playing on this album. Although it's not something Jon wants to go public about, he's replaced Such with session musician Hugh McDonald [who played bass on 'Runaway' and then, uncredited, on the 'Slippery When Wet', 'New Jersey' and 'Keep The Faith' albums], although Alec is expected to play with the band on tour.

Jon has been listening carefully to quite a few of the alternative bands' records lately. Is he planning a drastic change of style on this record?

"I've been listening a lot to bands like Nine Inch Nails and Tool, and I think the Therapy? record is great – the chances that those bands are taking, musically and lyrically. I don't write those kinds of songs myself, but it sure makes you think. Because I couldn't stand another moon-June-spoon rhyme scheme that is the seventh generation of something that Def Leppard started and that we capitalised on or whatever. But at the same time, how many more alternative bands can you stand before you want to throw up? I just figure that fashion is fashion, and we've been around just long enough that fashion comes and goes. And the good ones will survive – Pearl Jam will still be around – and the bad ones will make a second or third album and fade away. I can't pretend to write what I don't write, and I'm not going to jump on the fashion boat because it would be bullsh*t. So I'm writing things that mean something to me, and hopefully people will like them. That's the only attitude I can take."

Will their 'Prince-esque' song 'Let's Make It Baby' finally make it onto the record?

"It's been bootlegged, but ultimately I don't think it's good enough. It's a f*ck song, real nasty and moody and pretty wild, and it's still sitting in the vaults. But with the way the new stuff is shaping up I don't see it happening."

What about the ballad 'In My Dreams', written for drummer Tico to sing?

"It makes my wife cry and Tico loved it. It's just a sad song about somebody who died. But right now it's not even in my Top 20!" [The two newly recorded tracks that finally appeared on the album were 'Always' and 'Someday I'll Be Saturday Night'.]

The band plan to have the new studio album ready for release in March, which will keep them busy for the rest of the year — unless Clint Eastwood should offer Jon a part in a Western...

"When the opportunity came up to do 'Good Guys Don't Always Wear White' recently I thought maybe we shouldn't do it, because people will think we're still writing all these cowboy songs. But what I really sat down to write that song for was an action movie called *Drop Zone* with Wesley Snipes, and when I didn't get it in I said 'F*ck you, you don't get the song!' And Kiefer [Sutherland], you know, is a buddy, so I gave it to him for their movie [*The Cowboy Way*]. I still want to be in a Clint Eastwood movie. Wouldn't that be nice?"

'HE WAS BECOME A

Derek Shulman was the A&R genius who signed **Jon Bon Jovi** to his first major label deal. He gives *Malcolm Dome* an insider view on the rise of New Jersey's finest...

IT'S FAIR TO SAY that Derek Shulman is a legend in the world of rock music. In a career spanning more than 50 years, the 72-year-old has not only enjoyed success as a musician in his own right, but has also carved out a niche as a high-flying music industry executive.

Born in Glasgow, Scotland in 1947, Shulman began his own recording career in the '60s with the pop band Simon Dupree And The Big Sound. The group also featured his brothers Phil and Ray and they notched up a UK Top 10 hit with the song 'Kites' in 1967. Shulman called it "utter sh*t."

The three Shulman brothers formed prog outfit Gentle Giant in 1970 and Derek went on to cement a reputation as a dynamic frontman. The band finally split in 1980 after making 11 studio albums.

That same year, Shulman joined Polygram in New York as an A&R man, rising to become vice president of A&R at the company. He signed many well-known rock bands during his time there, including Bon Jovi, Cinderella, Dan Reed Network and Kingdom Come.

In 1988, he became president of Atco Records, where he not only oversaw the signing of Pantera and Dream Theater, but also helped to revive the careers of AC/DC and Bad Company. Subsequently, Shulman became president of Roadrunner Records, where he again enjoyed success with acts including Nickelback and Slipknot.

He is currently one of the key executives at Golden Robot Records, who have artists such as John Sykes, Skid Row and King's X on their roster.

OUT TO MEGASTAR”

During his time working with Bon Jovi, Shulman was heavily involved in the band’s first four albums, which have gone on to sell more than 50 million copies worldwide. Both the ‘Slippery When Wet’ and ‘New Jersey’ albums topped the US charts.

HOW AND WHEN DID YOU FIRST HEAR ABOUT BON JOVI?

“Two things happened at the same time. First, I got to hear this really good song called ‘Runaway’ on local New York radio, but I had no idea who it was by. But then the programme director at a New York radio station called WAPP 103.5FM sent me a compilation album they’d put together of young local talent [‘New York Rocks 1983’, which came out in late ’82], and ‘Runaway’ was on that album. I saw that the track was by this unknown kid called John Bongiovi. Second, a Philadelphia lawyer called Arthur Mann came to see me at Polygram after being introduced to me by someone in business affairs. He gave me a four-track demo from an unknown artist. ‘Runaway’ was one of the tracks.”

DID YOU WANT TO SIGN THIS JOHN BONGIOVI ON THE STRENGTH OF ‘RUNAWAY’ ALONE?

“It was a fantastic song that stood head and shoulders above the other three tracks on the demo, which all ended up on the first album, incidentally. But I didn’t even know whether this John Bongiovi was just one guy or whether he already had a band. But the track was so well played and well produced that I had to find ►

Photo: Mark ‘Weissguy’ Weiss

out more about who was behind it. Arthur Mann told me about Jon. He said he was from New Jersey and that he was going to be a star."

On the road in 1985. "It didn't matter if it was an arena or a pub. This band would play."

"MANAGER DOC MCGHEE PLAYED A CRUCIAL ROLE IN THE WAY JON DRESSED AND ACTED ON STAGE. HE TOLD HIM TO FORGET ABOUT WEARING PINK TROUSERS AND WIGGLING HIS ARSE. HE GOT HIM TO APPEAL TO BOTH MALE AND FEMALE FANS ALIKE."

SO WHAT DID YOU DO NEXT?

"I went to Sayreville in New Jersey to meet Jon and his parents. It was obvious straightaway that he had passion and drive and was absolutely determined to be successful, and that impressed me. Jon told me he was in the process of putting a band together, so I arranged for the band – that still didn't have a name – to do two showcase gigs for me. The first was at a place called the Copacabana in New York. It wasn't great. Jon knew what he was doing onstage, but there were one or two others in that band who were underwhelming.

"The second showcase was at SIR Studios and I got a few other people from the label down to watch it. Before then I hadn't told anyone about what I was up to. The SIR showcase wasn't brilliant either, but the band still did enough to convince everyone that they were worth signing."

WAS THERE ANY INTEREST IN BON JOVI FROM OTHER LABELS?

"Jon had a second cousin, Tony Bongiovi, who owned Power Station Studios in New York, and Tony was helping Jon out. 'Runaway' was recorded at Power Station and they'd sent the track to a load of companies, but none of them really liked it. I think the problem was that nobody could really work out whether this was someone who was pop, kind of like Rex Smith, or proper rock like Van Halen. Atlantic did show some interest, but it was all very lukewarm."

WAS JON DISCOURAGED BY THIS?

"Not at all. As I said, Jon was very driven and very ambitious. He knew exactly what he wanted and how he intended to get it. He was very impressive, because he had a vision and knew that he needed people to help him turn his dreams into reality. I saw my job as putting together a team that could make it all happen. There was never any doubt in Jon's mind. He was out to become a megastar. He once told me that he was going to be the next Elvis – and he meant it."

HOW DID THEY END UP BEING CALLED BON JOVI?

"That was my idea. Jon had a lot of band names jotted down on paper. He was seriously thinking about calling the band Desire. I told him that would be a bad move. It just wasn't right. I knew Jon was going to become a major name and I had Van Halen in my head at the time. So I suggested we go for Bon Jovi and he loved it immediately. It was never meant to suggest that this was a solo project, but the name somehow made sense."

WHAT KIND OF DEAL DID YOU PROPOSE TO THE BAND?

"It was a multiple album deal. They were signed for one album, and the idea was if that first album did well enough, then they'd get the chance to do a second one, and so on. There was nothing at all unusual in what we offered. It was called a rollover deal."

DID YOU SIGN JON ON HIS OWN OR DID YOU SIGN THE BAND?

"Bon Jovi was always a collective. That was the way Jon wanted it to be. It was never going to be a case of Jon and a bunch of no marks. It was always a genuine band. But nevertheless, Jon's is the only signature on the contract."

IS IT TRUE THAT YOU HELPED JON FIND THE MUSICIANS FOR WHAT BECAME BON JOVI THE BAND?

"Not at all. Jon put the band together himself. He was already friends with keyboardist David Rashbaum, who became David Bryan. There were a few guitarists, like Jack Ponti and Snake Sabo, who had played a part before Richie Sambora came on board. But Richie was perfect, the ideal foil for Jon. You do need those combinations – Joe Perry and Steven Tyler, Keith Richards and Mick Jagger. The great frontmen always have to have a superb but appropriate guitarist to bring out the best in them. The relationship between Jon and Richie just worked, and that was down to Jon bringing in the right man. It also helped that Richie was – and still is – a star in his own right. But the whole line-up was solely down to Jon. I had no input."

HOW DID DOC MCGHEE END UP AS THE BAND'S MANAGER?

"Now, that *was* down to me. At first Jon's manager was his mum, Carol. But I knew he needed someone else to help bring his vision to life. Tony Bongiovi had been helping out, but there was a lot of tension between him and Jon. It didn't make things easier that Tony had a financial interest in 'Runaway'.

"Doc McGhee was managing Pat Travers and he came into my office one day looking for a deal. I liked Doc immediately; he had a great personality. I watched the way he went from office to office in the Polygram building treating everyone like they were the president of the company. He charmed everyone and got everyone on his artist's side. I knew that was what Jon needed, so I hooked the two of them up and they got on well from the start. There were other big name guys like David Krebs and John Scher who were also interested in becoming Bon Jovi's manager. They were pissed off with me when they didn't get the gig, but Doc was definitely the right person for the band."

DID THE DEBUT 'BON JOVI' ALBUM SELL AS WELL AS YOU HOPED IT WOULD?

"It did OK, though we all wanted more. But we're talking about a band that had only been together for a short time and was still finding its feet. It really helped that Doc put them out on the road with every big name he could. Bon Jovi toured with the Scorpions and Kiss and that gave them the chance to watch the way these major bands performed up close. They all learned so much, but especially Jon, who soaked everything up like a sponge. It made Bon Jovi a far better band and also helped to define their status as a rock band.

The 'Slippery When Wet' era. "It was one of those moments when you know you're making history."

"THERE WAS NEVER ANY DOUBT IN JON'S MIND. HE ONCE TOLD ME THAT HE WAS GOING TO BE THE NEXT ELVIS – AND HE MEANT IT."

Derek Shulman together with Jon Bon Jovi in the '90s. "He's as friendly as he always was."

"Doc played a crucial role in the way Jon dressed and acted on stage. He told him to forget about wearing pink trousers and wiggling his arse. He got him to appeal to both male and female fans alike. It helped Jon avoid becoming another Billy Squier, someone who wasn't sure whether he was rock or pop.

"It was also important that the band left North America and played all over the place. In their early days many American bands only played in the US and Canada, ignoring the rest of the world until they were successful at home. But right from the start Bon Jovi travelled and built up a worldwide audience. It didn't matter if it was an arena or a pub. This band would play. That was vital in making them a global success.

"So while the 'Bon Jovi' album wasn't a massive seller, it really laid the groundwork for what was to come."

TONY BONGIOVI PRODUCED THE FIRST ALBUM. WHY DID LANCE QUINN GET THE JOB FOR THE FOLLOW-UP, 1985'S '7800° FAHRENHEIT'?

"Tony wasn't available because of a legal situation with Jon. But Lance had worked as an engineer at the Power Station and was an important part of the production team on the first album, both with regard to engineering and to the mix. Having him produce the second album made sense, because it offered continuity. There was also another guy called Obie O'Brien, who'd helped with the engineering on the first album. We used him on the second record too.

"Everyone went off to The Warehouse Studios in Philadelphia to record, but it wasn't a pleasant experience. The songs weren't well crafted, because there wasn't much time to write and develop them. That often happens on a sophomore album. Plus

Photos: Mark 'Weissguy' Weiss; courtesy of Derek Shulman

BON JOVI – DEREK SHULMAN

Richie Sambora onstage. "His talent and worth to the band should never be underestimated."

the relationships between Lance and Obie on the one hand, and the band and myself on the other, quickly deteriorated. They got frustrated with us and we got fed up with them. It made for a very bad atmosphere. And as a result nothing really progressed for Bon Jovi. It was a very unsatisfactory record for everyone concerned."

THE BAND HAVE SINCE SAID THAT THEY DIDN'T LIKE IT BECAUSE THEY WERE ALL GOING THROUGH PERSONAL PROBLEMS AT THE TIME. IS THAT TRUE?

"There *were* personal issues, yes. You suddenly had a young band who'd had a taste of the big time, so there were always going to be problems with girlfriends, wives and partners left behind in Sayreville. They must have wondered what on earth was going on with their musician boyfriends, because they were getting all this attention all of a sudden from every direction. That definitely happened, but what was far more important in my opinion was the disconnect between Lance and the band. That was way more damaging and more the reason why the album came out the way it did."

WAS '7800° FAHRENHEIT' A COMMERCIAL DISAPPOINTMENT?

"We were all hoping that the album would elevate the band to the next level and that didn't happen, which was disappointing. In some respects they were left treading water. It did OK, but that was mainly down to the enormous amount of groundwork Bon Jovi had done on the road for the previous album."

WAS THE BAND IN DANGER OF BEING DROPPED BY THE LABEL BEFORE THE 'SLIPPERY WHEN WET' ALBUM?

"Never. I don't know how that rumour began. Expectations for sales of '7800° Fahrenheit' weren't quite met, but I don't think anybody had any doubts about sticking with Bon Jovi. The idea of dropping them wasn't ever mentioned."

"RICHIE WAS A CRUCIAL PART OF THE BAND'S SUCCESS WHEN I WORKED WITH THEM IN THE '80S, AND JON APPRECIATED WHAT RICHIE BROUGHT TO BON JOVI. THEY HAD AN INVALUABLE RAPPORT."

WHOSE IDEA WAS IT FOR THE BAND TO WORK WITH OUTSIDE WRITER DESMOND CHILD WHEN PUTTING THE MATERIAL TOGETHER FOR 'SLIPPERY...'?

"I suppose that came from Jon originally. He was fully focused on being a star and he told me that he'd do whatever it took, and work with anyone who might be able to help. By this time I'd worked with Kiss and I remembered a few songs on the 'Animalize' and 'Asylum' albums that had choruses that were a little different to the usual Kiss style. They struck me as being a bit more commercial and I noticed someone called Child was credited as a co-writer on these particular tunes. So I called Gene Simmons and Paul Stanley to find out who this person was, and that was my introduction to Desmond Child. I got him together with Jon and Richie – and it was magic."

HOW DID BRUCE FAIRBAIRN GET THE PRODUCTION GIG FOR THAT ALBUM?

"I came up with the idea. I'd noticed that Bruce and his engineer Bob Rock had worked well with Loverboy and Honeymoon Suite. They'd delivered rock albums that had an edge, but also a distinctly commercial sound. That was

Photo: Julia Goode

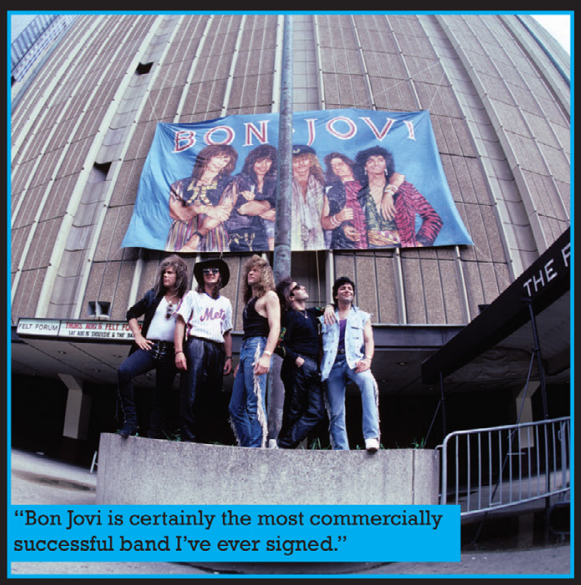
what Bon Jovi needed. Working with Bruce and Bob was wonderful. It was a very special relationship, and out of it came an amazing album. It was everything we'd worked so hard to achieve."

DID YOU FEEL THAT 'SLIPPERY...' WOULD BE A LANDMARK RELEASE?

"We all felt that way at the label. As soon as we heard the record everybody realised that what we had was a pure diamond. It was one of those moments when you know you're making history. Everything about 'Slippery When Wet' was spot on. The songwriting, the performances, the production... everything was just perfect.

"Early on in the process Jon told me he had a classic in the making. He said it was called 'Wanted Dead Or Alive'. When I played the demo of the song I knew what he meant. But what happened in the studio brought the song to life and it really did turn into a masterpiece. Bruce and Bob performed wonders with it. They did what Lance and Obie weren't able to do on the previous album."

"Jon told me he had a classic in the making. It was called 'Wanted Dead Or Alive'."



"Bon Jovi is certainly the most commercially successful band I've ever signed."

THERE'S BEEN TALK THAT RICHIE SAMBORA WAS UNHAPPY ONCE 'SLIPPERY...' WENT MASSIVE BECAUSE HE FELT HE WASN'T GETTING AS MUCH MONEY AS HE SHOULD. DO YOU KNOW ANYTHING ABOUT THIS?

"That was never the case in those days. I think later on there was something of a rift between Richie and Jon, which may have had something to do with Richie getting into stuff he should have avoided. I believe money might have been one of the causes of the breakdown in their relationship, but Richie was a crucial part of the band's success when I worked with them in the '80s and Jon appreciated what Richie brought to Bon Jovi. They had an invaluable rapport. One of the problems with Richie is that he's not as disciplined as Jon and that led him down the wrong road. But his talent and worth to the band should never be underestimated."

DID JON TREAT THE REST OF THE BAND LIKE HIRED HANDS OR EQUAL PARTNERS?

"Jon always saw Bon Jovi as a band and treated the others as equals. He wasn't tempted to behave like an arrogant star and keep the others in the background. He was never a taskmaster. Sure, Jon had a strong focus and a strong vision of what he wanted. But that never led to him behaving with anything other than respect towards his bandmates.

"The only person who's a hired hand is [bassist] Hugh McDonald. He was in the band in the very early days and then returned to replace Alec John Such in 1994. I believe he gets paid a salary and bonuses. But the others... they're Jon's partners."

DID YOU FEEL VINDICATED WHEN 'SLIPPERY WHEN WET' BECAME SUCH A HUGE GLOBAL SUCCESS?

"'Vindicated' is the wrong word. I felt satisfied and delighted at what we'd achieved, but everyone at Polygram felt the same. We were all on the band's side and we were all desperate for them to succeed. So when they finally made it really big we all were ecstatic for Jon and the guys. We were really happy that what they'd worked on for so long had paid off."

HOW DID YOUR RELATIONSHIP WITH JON ALTER AFTER HE BECAME SO SUCCESSFUL?

"Well, I left Polygram in 1988 to take over as president of Atco Records, so I didn't work closely with Jon for very long after the big breakthrough. But he still seemed the same person he'd always been, although of course he's now become something of a mainstream superstar."

HOW DO YOU GET ALONG WITH HIM NOW?

"I don't see much of Jon any more, but whenever I talk to him he's as friendly as he always was. Last year I had the pleasure of sitting at a table with him when Bon Jovi were inducted into the Rock & Roll Hall Of Fame. He mentioned both Doc McGhee and me in his acceptance speech, which was very kind of him. It shows that he hasn't forgotten those early days. We all know of bands that rewrite history to make it seem like they owe nothing to anyone, but Jon has never been like that. He does remember those who've helped him along the way. That's the class of the man."

DO YOU THINK BON JOVI WAS THE MOST IMPORTANT SIGNING OF YOUR CAREER?

"It's certainly the most commercially successful band I've ever signed. They were the first signing I made at Polygram, too, so what happened with them does make me proud. But how do you define 'important'? As far as I'm concerned, when I signed Pantera to Atco that was at least as important as Bon Jovi. And getting the Dan Reed Network under contract at Polygram meant a lot to me, because they were a pioneering, multi-ethnic band, which for me makes them very significant. But Bon Jovi was obviously a big part of my career and I'm so pleased to have watched the way it all came together from close up, and to have been really 'hands on' with them in those first few years."

Photos: Mark 'Weissguy' Weiss

BON JOVI – DAVE THORNE

"Jon quickly showed that he could control an audience."

RECORD COMPANY EXEC ***DAVE THORNE*** *(ABOVE, WITH RICHIE SAMBORA) TALKS ABOUT HIS ROLE IN BREAKING* ***BON JOVI*** *IN THE UK. INTERVIEW BY* ***MALCOLM DOME.***

"JON WAS SO SAVVY"

DAVE THORNE WAS THE *international marketing manager at Bon Jovi's UK record label, Phonogram, from 1982 to 1992. He worked closely with the group on each of their first four albums and was responsible for overseeing all of the band's UK promotional activities and advertising spend as he tried to break Bon Jovi in Britain. Dave played a key role in driving sales of the first two records to over 60,000 each in the UK, and was crucial in making the band's third album, 'Slippery When Wet', a Top 10 record there. His biggest triumph was in pushing fourth release 'New Jersey' to the number one slot.*

WHAT WAS THE REACTION AT PHONOGRAM IN THE UK TO BON JOVI'S FIRST ALBUM IN 1984?

"We were excited by it. This was a label that had built a reputation for releasing lots of rock and metal in the UK, and we really thought 'Bon Jovi' could sell."

IN THOSE EARLY DAYS WERE BON JOVI SEEN AS A POP GROUP OR A ROCK BAND?

"As far as the UK label was concerned they were a rock band. But it was very different in Japan. Over there they thought of Bon Jovi as a cutie boy pop band. The label put 'Runaway' out as a single in Japan with a picture sleeve where the band was glammed up to accentuate the pretty image. The group hated it, but it gave Bon Jovi a vital foothold in Japan. And once they toured there everyone saw what a fine rock band they were."

DID THE AMERICAN LABEL PUSH FOR YOU TO GET BEHIND THEM IN THE UK?

"Not really. Their attitude was, 'We like this band and we also like their manager, Doc McGhee. Do you think you can do anything with them?' So it was more of a request for help, rather than any kind of demand."

HOW MUCH INFLUENCE DID YOU HAVE ON THE FACT THAT BON JOVI MADE IT OVER TO BRITAIN TO TOUR DURING THAT DEBUT ALBUM CYCLE?

"I pushed very hard for them to come over early doors. In those days there was a belief that if you broke the UK, then you'd do well in Europe as well. I really wanted to put the band in front of live audiences here. Kiss were on the label as well, so the opportunity arose to get them over here and we took it."

HOW MUCH DID THIS LIVE WORK HELP TO ESTABLISH BON JOVI IN THE UK?

"It was really important. I remember going to the Southampton Gaumont on the second night of that tour

with Kiss [on 1 October 1984] and Bon Jovi blew Kiss away. Afterwards I kept getting reports from the tour that this was happening a lot. There was a real energy about Bon Jovi. Because they were performing on big stages, Jon and Richie had room to run around and Jon quickly showed that he could control an audience. Doing those shows here helped us to build a loyal following for them very early on."

WHAT WAS YOUR PERSONAL RELATIONSHIP LIKE WITH THE BAND IN THOSE DAYS?

"I met them a few days before the Kiss tour started and we got on fine. I found the guys a little bit naive about being on a British tour, which wasn't surprising. They were pretty overawed by the fact that people over here already knew who they were. One thing that sticks in my mind was that Jon initially had his girlfriend Dorothea [now his wife] with him. But after a few days he decided to send her back home, because she was hampering his rock star style. He asked me to drive Dorothea to the airport. That wasn't a fun trip, because she spent most of the journey in tears."

DID THE BAND'S SECOND ALBUM, '7800° FAHRENHEIT', FLOP IN THE UK WHEN IT WAS RELEASED IN MARCH OF 1985?

"Sales were disappointing. We managed to sell more copies than we did of the first album, but that was down to clever marketing techniques rather than anything else. We used multiple formats of singles and coloured vinyl – anything to help push up sales. I can't say we were the first to use those kind of marketing tools, but we were definitely among the early pioneers."

WAS THERE ANY CHANCE THAT THE BAND MIGHT BE DROPPED AFTER THE DISAPPOINTMENT OF '7800°...'?

"There was. I got a call from a guy called Steve Pritchitt, who was head of international at Polygram in New York. He said, 'We've invested heavily in Bon Jovi and they're having some US success, but they're still in a lot of debt to the record company. If we stick with them it's a big financial commitment, so we need to know if the UK is going to go the extra mile. Do you see a future for the band long term?' I said that I believed Bon Jovi was definitely worth a third album."

BON JOVI STILL PLAYED THE MONSTERS OF ROCK FESTIVAL IN THE UK IN 1985. DO YOU THINK THAT WAS A PIVOTAL MOMENT?

"It was definitely a turning point. They were third on the bill that day and it was the biggest crowd the band had ever played in front of. They had a few things thrown at them, but that happened to everyone back then. And that day Bon Jovi showed that they truly belonged on a major festival bill and really had what it took to entertain diehard rock and metal fans. There was a commercial edge to the band, certainly, but there was also some real heaviness. When they played Monsters of Rock two years later they were headliners."

WHEN YOU HEARD THE BAND'S THIRD ALBUM, 'SLIPPERY WHEN WET', DID YOU BELIEVE IT WOULD TURN BON JOVI INTO A MAJOR ACT?

"Somebody sent me a tape over from New York, with instructions to listen to it and let the powers that be know what I thought of it. As soon as I heard 'Living On A Prayer' I jumped on my desk in excitement! And the rest of the album didn't disappoint. I can't say I realised straight away that the album would become quite so huge, but I knew it would be big and I knew it would break the band."

WAS THERE ANY PRESSURE BROUGHT TO BEAR BY THE AMERICAN ARM OF THE LABEL FOR YOU TO PRODUCE BIG UK SALES FOR 'SLIPPERY...'?

"Definitely. The Americans were pushing for 'Livin' On A Prayer' to be the first single because it was so strong. But I wanted to hold it back and go with 'You Give Love A Bad Name' first off – and I got my way. Thankfully, the song was played on the *Radio One Breakfast Show* [the UK's most influential radio show at the time] and the DJ said, 'I don't know this band, but this is a great rock track.' That helped to get Bon Jovi on the BBC Radio One playlist and things just took off from there. By Christmas of 1986 we were selling 220,000 records across the Bon Jovi catalogue every week in the UK!"

ONCE BON JOVI HAD BECOME HUGE, DID YOUR RELATIONSHIP WITH JON CHANGE IN ANY WAY?

"Jon and I actually became a lot closer. He was clearly the decision maker in the band and on more than one occasion he'd phone me up to discuss things. I remember one time when I wanted him to do an interview with *Smash Hits*, which was a big pop magazine in the UK. Jon wasn't at all keen and I had to talk him round. He and I would go out to a restaurant together to get some peace and quiet and chat about marketing ideas once in a while. When we did that he'd wear sunglasses and a hat so people wouldn't recognise him. So we had a pretty close relationship. Even after I left Phonogram in 1992 Jon would phone me up from time to time to get my opinion on something."

> "AS SOON AS I HEARD 'LIVING ON A PRAYER' I JUMPED ON MY DESK IN EXCITEMENT!"

GIVEN THAT JON WAS A STRONG CHARACTER IN HIS OWN RIGHT, HOW DID HE GET ALONG WITH BON JOVI'S MANAGER, DOC MCGHEE?

"Doc was a strong and charismatic character and was really instrumental in breaking Bon Jovi. But Jon was a rarity among musicians. He was someone who was heavily involved in the music *business*. He was so savvy and had his own ideas about how things should be done, just like Doc did. So it was inevitable that there would be tensions between them. I remember the second night of the 'New Jersey' tour in Dublin [on 31 October 1988] as an example of this. There were a lot of major record label people at the gig and the band ended the set by playing five cover songs as the encore. Doc had no clue they were going do that and was apoplectic with rage afterwards. He actually started to have palpitations and was rushed to hospital."

FINALLY, HOW WOULD YOU SUM UP YOUR EXPERIENCE OF LIVING THROUGH BON JOVI'S MEGA-SUCCESS?

"I think Bon Jovi and Guns N' Roses are the only two bands I know of who went from being virtual unknowns to having insane mainstream success in the space of just one album. And I have to say that Bon Jovi handled the phenomenon that was 'Slippery When Wet' a lot better than G N' R did after 'Appetite For Destruction'."

Photos: Mark 'Weissguy' Weiss; courtesy of Dave Thorne

The Rods triumphant onstage promoting the 'Wild Dogs' album, 1982. L-R: Dave 'Rock' Feinstein (guitar and vocals), Carl Canedy (drums), Garry Bordonaro (bass)

HOT RODS

For a while at the start of the '80s it looked like **THE RODS** might be contenders, with their piledriving metal and love of the ladies. But somehow it never quite happened. *Dave Ling* talks to guitarist and vocalist **DAVE 'ROCK' FEINSTEIN** and drummer **CARL CANEDY** to find out how fame and fortune remained just out of their grasp...

WHILE CERTAIN CONTEMPORARIES WERE nervous of embracing the epithet, The Rods have always been fiercely proud to be called a heavy metal band. They have every reason to be. The power-trio from New York played fast, hard, and at deafening volume, though not too speedily. The Rods were never a thrash metal group. They were always ready, however, to sing of the glories of rock'n'roll, partying hard and worshipping women. Crucially, though, they always put the emphasis on good, solid, hummable hooklines. No wonder they've been called America's answer to Motörhead.

"We are what we are," shrugs guitarist and frontman David 'Rock' Feinstein. "The Rods never tried to be anything special or different. I'm happy if people consider us a classic heavy metal band, because ours is the type of music that was there first. Although the critics tend to look down their noses at it, a lot of fans have made this music their lives, and that makes it important."

ALTHOUGH THEIR debut album wasn't released until 1980, the lineage of The Rods goes way, way back to the formative days of the genre. Along with his cousin, Ronnie James Dio, Feinstein had been a founding member of seminal group Elf back in 1967.

Rods drummer Carl Canedy was aware of Feinstein from the days when Elf would play high school dances. "Those were like Dick Clark days when people danced and nobody sat down. But when Elf played everybody stood – it was like a regular concert," Canedy relates. "I was always a fan of David's and he knew of my drumming. When we got together we made this incredible, immediate sound."

> "I'M HAPPY IF PEOPLE CONSIDER US A CLASSIC HEAVY METAL BAND, BECAUSE OURS IS THE TYPE OF MUSIC THAT WAS THERE FIRST. ALTHOUGH THE CRITICS TEND TO LOOK DOWN THEIR NOSES AT IT, A LOT OF FANS HAVE MADE THIS MUSIC THEIR LIVES, AND THAT MAKES IT IMPORTANT."
> **DAVE 'ROCK' FEINSTEIN**

Canedy also worked very briefly with Joey DeMaio, Ross The Boss and Eric Adams on the very first Manowar songs, helping them prepare for an audition for EMI.

"Joey had asked me: 'Do you want to play with kids or are you ready to play with real men?'" Canedy smiles. "I was part of the genesis of that group and I will always feel a connection to their music."

Hiring bass player Stephen Starmer, The Rods hit the ground running in 1980. However in their American homeland the group's unapologetic brand of noise was never destined to be too popular.

"At the start we would clear clubs," Canedy laughs. "At this one particular place in Ithaca, New York called The Arcade, people literally ran out as we began playing. We could clear a place out in half a set and then have to play two more to an empty room. Right now that makes me very proud, but back then it was kind of a drag."

A DEBUT album called 'Rock Hard' emerged via their own record company, Primal, in July of 1980. It was full of punch, dynamism and swagger. But the band were doing everything themselves and soon racked up a debt of $30,000. After that, getting signed by Arista Records "felt a bit like winning the lottery" remembers Canedy, though the trio would suffer the long-term repercussions of being on a label with zero rock credibility and about as much experience in how to break a metal group. In 1981 Arista remastered and tweaked the original album's songs and awarded it a new title, 'The Rods'. New bassist Garry Bordonaro replaced Starmer's parts.

In the UK, *Sounds* music paper's heavy metal expert Geoff Barton far preferred the original, rawer version, awarding just two and a half stars out of five to the revamped edition, while moaning: "Whereas 'Rock Hard' was a continuous series of sharp jabs to the solar plexus, 'The Rods' is just one giant haymaker. It may daze you initially, it might dislodge a couple of front teeth, but there's no way it's as consistently damaging... or effective."

ALL THE same, the message was still clear. The Rods promised to rock you all night, right through breakfast and up until lunchtime before doing the same thing all over again. Most of what they offered was gloriously dumb. The stampeding 'Get Ready To Rock 'N' Roll', for instance, triumphed via the exaggerated repetition of its title over a litany of references to partying, booze and volume. Two minutes and 25 seconds – over and out. No apologies.

For a while at least, Arista looked like they could do what was needed, though the relationship between the group and their suit-wearing paymasters wasn't helped by a regrettable incident that took place at CBGBs club in New York City. Having arrived in a long stretch limo, along with his encourage, Clive Davis – the industry icon responsible for signing Joplin, Springsteen, Santana and many more – settled down to watch his latest protégés. All was going swimmingly until Dave Feinstein clambered onto a row of tables to play a guitar solo and, blinded by a spotlight, kicked a drink over his celebrated guest. Davis stormed out.

"Davis had signed Elf to Columbia and he actually liked the band, but *we* were always going to be rough for him," Feinstein believes.

"It was a typical Rods moment," Canedy adds with a dark chuckle.

IN FEBRUARY 1982 the band came to Britain to record their second album, 'Wild Dogs', at Park Gate Studios in Battle, East Sussex, mixing it at The Lodge, a studio owned by prog-rockers The Enid. At the end of the same month the trio would be special guests of the fast-rising Iron Maiden on a 20-date UK tour for that band's breakthrough album, 'The Number Of The Beast'.

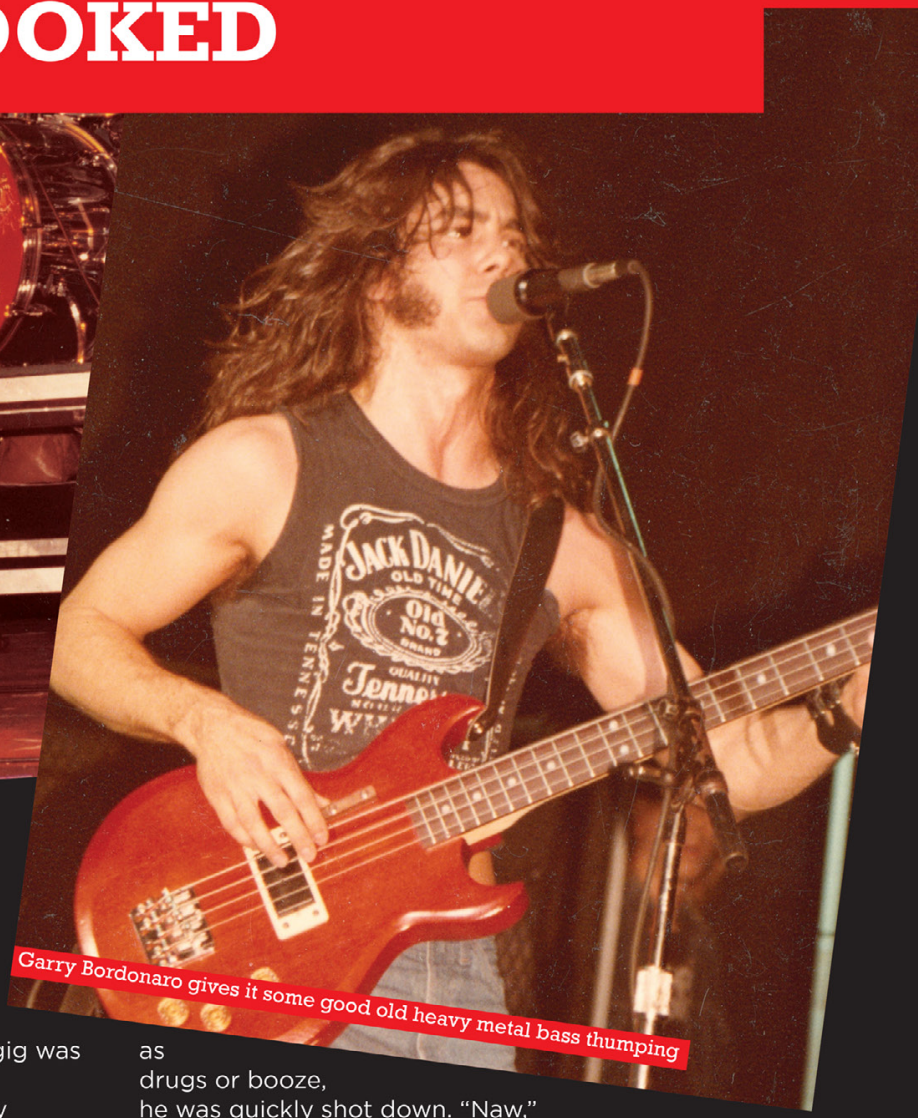
"At every show we did there would be an encore," Feinstein recalls proudly. "Each morning over breakfast we'd pick up the papers and read the reviews of the previous night. It soon became apparent that the kids liked us a lot."

"The British fans welcomed us with open arms and although we'd gigged with Judas Priest and Foghat in the States, we'd never experienced anything like the fervour of those shows," Canedy remembers fondly. "It was our first encounter with true music fans, not those who only listened to what was on the radio that same day. And Maiden couldn't have been any more welcoming. When we arrived on the first date they

Photo: David Plastik

OVERLOOKED

Dave Feinstein: "At every show we did there would be an encore"



Garry Bordonaro gives it some good old heavy metal bass thumping

introduced themselves with champagne. That wasn't what we were used to, either."

Before flying home The Rods played a sold-out date of their own at London's Marquee Club on 22 March 1982. At around this time the infamous sweatbox in Wardour Street had hosted some truly incendiary shows from Twisted Sister and Y&T, but The Rods' headline gig was every bit as memorable – and equally hot.

"That night was a highpoint in my life," Canedy enthuses. "There are two things I remember most. First there was the heat. During the soundcheck I touched the [metal] rims on my drums and they burned my hand thanks to those hi-wattage lights. I was dripping from the first moment we hit the stage. Then second, I remember running back into the dressing room to grab a towel at one point and seeing a completely naked lady there. That wasn't uncommon in those days. Later on she came out onstage and Dave proceeded to use her ass for some slide guitar!"

"It was a complete surprise," Feinstein guffaws when recalling the show's 'visitor'. "I think it was set up by the record company or our manager."

BY THIS point we already knew about The Rods' reputation with the ladies. Accompanied by a photograph of the three band members gazing lewdly at copies of UK soft porn mags with their tongues hanging out, an interview conducted by Geoff Barton just prior to the Maiden tour had appeared in *Sounds* under the immortal headline of: 'Where's The Wimmin?'. The story saw the band vow to "out-do every other band that's come over here in every way – and that's a promise."

When Barton asked about other potential vices such as drugs or booze, he was quickly shot down. "Naw," shrugged Feinstein. "We're not really into either of those," with Canedy announcing: "Just hardcore sex." The guitarist leant forward and confided: "You might think wimmin is the only reason we got into this business... but it's not. It's just the *main* reason."

> "FOR ANY BAND OF WHATEVER GENRE THERE ARE WOMEN AROUND AND PHOTOGRAPHS GET TAKEN. OUR MANAGER TOOK SOME OF THOSE PHOTOS AND STORIES AND GAVE THEM TO THE PRESS. AND YEAH, WE PLAYED ALONG WITH IT FOR A WHILE, BUT EVENTUALLY WE DECIDED TO END IT."
> **CARL CANEDY**

When reminded of the above scenario, the pair don't exactly squirm with acute embarrassment, though they do seek to deflect a little bit of the blame.

"I'm not even sure how that whole thing began," Feinstein claims now. "It was started, it caught on, it gave the press something to write about and we played along with it. But we weren't doing anything any different to any other rock band at the time."

"That whole thing spiralled completely out of control," Canedy agrees. "For any band of whatever genre there are women around and photographs get taken. Our manager took some of those photos and stories and gave them to the press. And yeah, we played along with it for a while, but eventually we decided to end it. But look, we were single and still semi-young."

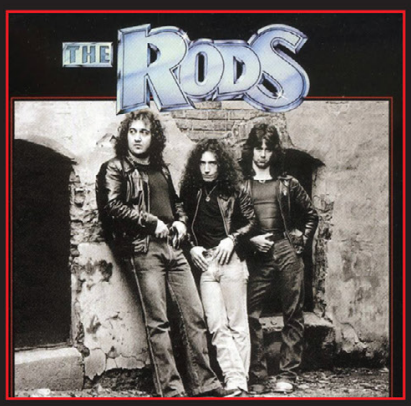
IT MUST be said that the band really played up to the image, though. Garry Bordonaro told Barton at the time: "Our attitude is no stone left unturned. We'll have our

road crew scouring the audiences for hot wimmin."

"That was a record label thing," Canedy persists. "Somebody at the label had come up with a bet that we couldn't sleep with English women; that they weren't the same as American girls. They made it a contest and anyway, we soon realised that there weren't a whole lot of women at metal shows back then. And the ones who did go were usually with boyfriends."

Perhaps not immediately so, but over the long haul might such apparent misogyny have affected The Rods' career negatively?

"I don't know. I really can't answer that," replies Feinstein. "But let's not forget that those were very different times. In today's world it would be perceived very differently, I'm sure of that."



The band were still behaving like canines on heat when they released 'Wild Dogs' later in 1982, Feinstein telling Sylvie Simmons of *Sounds*: "We like to hump girls' legs," and suggesting that they might finance future touring by "getting together a lot of women and pimping them out." When Simmons objected, suggesting The Rods should sell their own bodies, Canedy grinned: "That's a great idea, but we'd be so in demand we'd never have time to go on the road."

THE SUPERIOR production and focused direction of 'Wild Dogs' were major plus points, but behind the scenes Arista were starting to play power games. For the revamped 'The Rods' album, the label had demanded that the band replace two original songs with cover versions of 'Nothing's Going On In The City' by the Dutch band White Honey and the former Journey singer Robert Fleishman's 'Ace In The Hole' from his 1979 solo album 'Perfect Stranger'. With 'Wild Dogs' Arista started interfering again, but this time the band dug their heels in. Of their own volition they did decide to take a stab at the Vanilla Fudge hit 'You Keep Me Hangin' On', but this kind of label interference signalled the beginning of the end of the relationship.

After an inevitable split with Arista, The Rods elected to keep things independent. This allowed them the artistic freedom they sought but, of course, belts had to be tightened.

"Yeah, it was difficult and frustrating," Canedy admits. "Now that I'm much older I try to look back in a kinder way than I did. I'd wanted to replace our management, but David and Garry took a little more time than me to reach that conclusion. It was a big problem.

"This guy from the management came to me saying Rainbow had called asking me to audition, but that I wasn't to tell the other guys," Carl continues. "Then he told me AC/DC wanted me to audition for them, but once again I wasn't to tell the others. Krokus had also invited me to play with them. I had to tell David and Garry: 'Look, this isn't cool. This guy is trying to get me into another band.'"

Another straw that helped break the camel's back was the sleeve of the band's third album, 1983's 'In The Raw'. "We'd been awake for 48 hours recording and mixing and as soon as we were done the guy shoved a camera in our faces," Canedy fumes. "We looked like sh*t. What a genius move."

"Not too many people know this, but AC/DC wanted us to go on a tour of Europe with them right after we got home from Iron Maiden," says Feinstein. "They were going to pay us to play. But we were taking off too quickly for our manager who, for whatever reason, told them we couldn't do it."

The band's relationship with that particular manager foundered after these problems and inevitably momentum was lost.

A RETURN visit to the UK had been planned for March of 1984, as part of an 11-date package tour called 'Hell On Earth' that included a prestigious spot at Hammersmith Odeon. The Rods were slated to headline. Metallica – who were just about to release their second album, 'Ride The Lightning' – were to fill the role of 'special guests', while Canadian metalheads Exciter would open the show. In the end the dates were pulled.

"Metallica were exploding at the time and there was no need for them to be on a tour like that," Canedy explains. "We knew then that getting back to the UK was going to be very tough."

The band released 'Let Them Eat Metal' in 1984 but couldn't make progress. Then a year after the release of a fifth studio album, 1986's 'Heavier Than Thou', The Rods decided to call it a day.

"There was no discord between ourselves, and the music wasn't suffering [from the external problems]. We were just... floundering," sighs Carl after finding the right word for the situation. The fact that the band would regroup to release a one-off album called 'Hollywood' in 1986 under the handle of Canedy, Feinstein, Bordonaro & Caudle – Rick Caudle handling additional lead and backing vocals – confirms both of these claims.

"Carl had seen Rick singing 'Desperado', I think, on a TV show called *Star Search*," says Feinstein, trying to remember the detail. "'Hollywood' is a Rods album, but it's not really a Rods album."

Photos: David Plastik

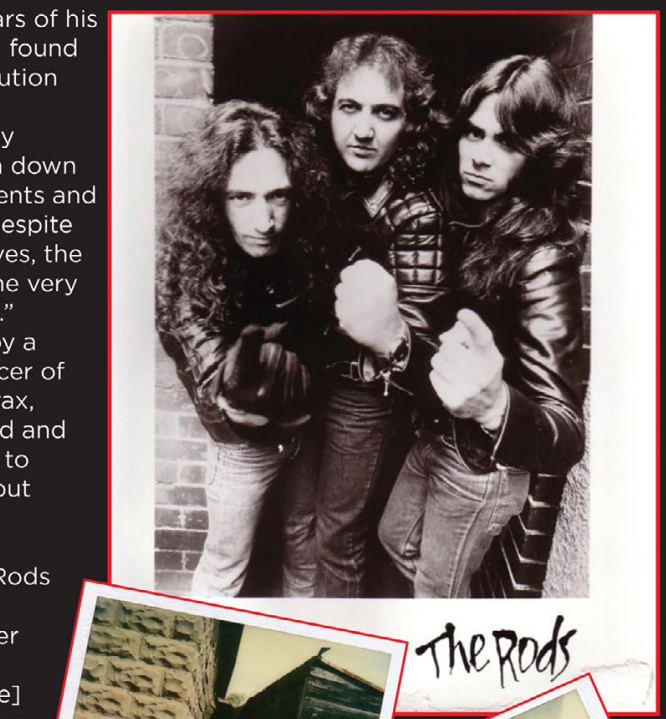
OVERLOOKED

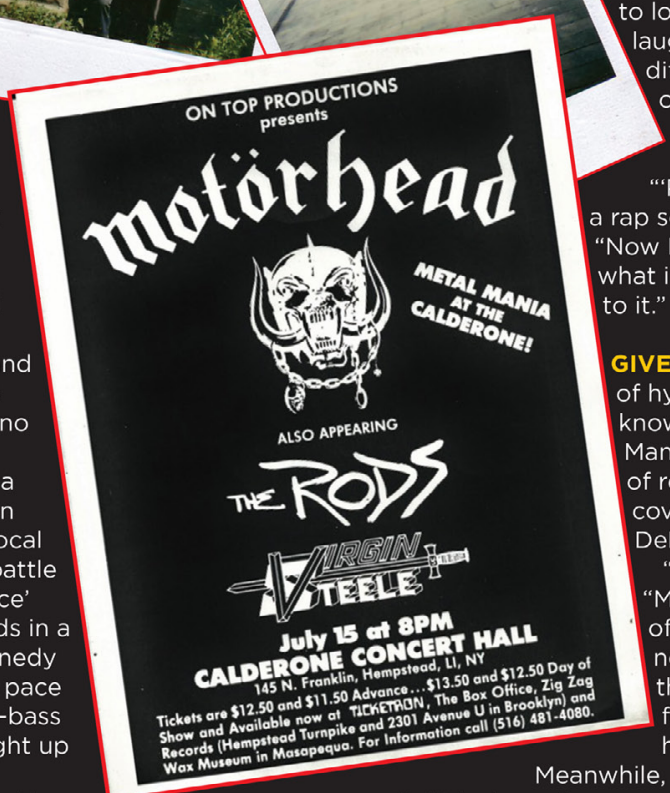
HAVING GIVEN seven years of his life to The Rods, Feinstein found their apparent final dissolution hard to accept.

"It's the story of so many bands; they all get beaten down by managers, lawyers, agents and record labels," he says. "Despite being the only real creatives, the musicians are always at the very bottom of the totem pole."

Canedy went on to enjoy a parallel career as a producer of note for the likes of Anthrax, Exciter, Overkill, Possessed and many more. He continues to work to the present day, but with hindsight does the drummer now regret his admirable loyalty to The Rods during the tough years?

"Doug Thaler [the former Elf keyboardist who went on to manage Mötley Crüe] had advised me to move on from The Rods and go to LA instead. Maybe I should have done," he muses. "Overall, though, I choose to be grateful for what I *have* had, and not bitter about the things I didn't get to do."





THE RODS didn't really plan to reunite, but a decade ago the classic line-up agreed to perform a few songs at a benefit show to honour their long-term friend and associate Al Falso, who had passed away. Falso had played harmonica on a song on the 'Heavier Than Thou' album, and also played live with the band. In the words of Canedy, "It felt like no time had passed."

Released in 2011 and featuring a cameo from Ronnie James Dio on 'The Code' – one of RJD's final vocal performances before losing his battle with stomach cancer – 'Vengeance' was the first album from The Rods in a quarter of a century. Save for Canedy upgrading his technique to keep pace with a new generation of double-bass drummers, it saw the trio pick right up as though cryogenically frozen.

That same year The Rods played in the UK again for the first time since '82, a very short set in a tent at the Download Festival that came before some gigs supporting Dio Disciples, a bunch of Ronnie's former musicians fronted by guest singers.

A FOLLOW-UP album, originally due to be called 'Louder Than Loud', has been on the way since the band signed to SPV Records back in 2017. The drum tracks were completed a year ago, but finally the album is due in June of this year. Now re-named 'Brotherhood Of Metal', the music and lyrics tick all of the boxes, especially the song '1982' that retells the band's epic tale from formation to reuniting in Canedy's own words, littered with references to recording 'Rock Hard' with Stephen Starmer and playing with Bordonaro on the Iron Maiden tour, while also namechecking the other bands they played with – Motörhead, Rainbow, Metallica, Def Leppard, Judas Priest and Ozzy's Blizzard Of Ozz. Of course, The Rods have a history of celebrating rock'n'roll in all its forms, but with other titles including 'Party All Night', 'Everybody's Rockin'' and, of course, 'Brotherhood Of Metal', this time their lyrical... er, thrust, seems to have finally slipped away from procreation!

"You must have missed some of our amazing sexuality and descriptive verbiage with regard to lovemaking?" Canedy laughs. "However, one of the differences in our songwriting on 'Brotherhood...' is that it's matured musically as well as lyrically."

"'Party All Night' is actually a rap song," Feinstein chuckles. "Now I hate rap music, but that's what it is – with some rock added to it."

GIVEN THE album's proliferation of hymns to heavy metal, and knowing that Canedy's buddies Manowar are in the process of retiring, could The Rods be coveting the crown of Joey DeMaio and company?

"Naaw," he replies. "Manowar are the true kings of metal. The Rods would never presume to challenge them for that crown. We've followed our own path, as have the great Manowar."

Meanwhile, The Rods hope to play some British shows to promote 'Brotherhood Of Metal' and they are prepared to do whatever it takes to make that dream happen.

"I don't have a big ego, so playing to a couple of hundred people in a club doesn't bother me," Feinstein concludes. "Setting up my own gear isn't a problem. I've done that before, I'll do it again. And at least I'll know it's been done correctly!"

"WE DISCUSSED AN ELF REUNION RECORD"

DAVE 'ROCK' FEINSTEIN on his relationship with **RONNIE DIO**

RONNIE JAMES DIO AND David 'Rock' Feinstein were cousins who grew up together in Cortland, New York – a town that now has a street named in RJD's honour, Dio Way.

Dio was the elder of the two, and he formed Elf in 1967 after the break-up of his previous group, Ronnie Dio And The Prophets.

"The Prophets played all of the era's classic songs like 'Delilah', and had Ronnie decided to go in that direction he could have been another Tom Jones, because he had to voice to do it," recalls Feinstein.

Just after Feinstein left high school, Dio invited him to join The Prophets. Sadly, before too long a drunk driver ran into the group's van, killing rhythm guitarist Nick Pantas. The two cousins were injured and ended up next to each other in hospital beds.

"Ronnie looked at me and said: 'Are we going to put a band back together?' and that's what we did," Feinstein states. This time, though, it was as The Electric Elves, who later became the Elves and finally Elf.

Clive Davis signed Elf to Epic Records, and Ian Paice and Roger Glover of Deep Purple produced their eponymous 1972 debut. Compared to the energetic hard rock the singer and guitarist would become famous for, Elf's music was seductive and mellow, "kind of like the country rock that we know today," Feinstein explains.

ALTHOUGH ELF would record two further albums together before Ritchie Blackmore effectively made them his backing band in Rainbow, Feinstein walked away after the first release.

"There was no hostility and I was satisfied by the music we were making," he claims. "It wouldn't be the first time that I was angry at the actual *business* of making music, though. I'd had enough of that. I was completely burned out by it."

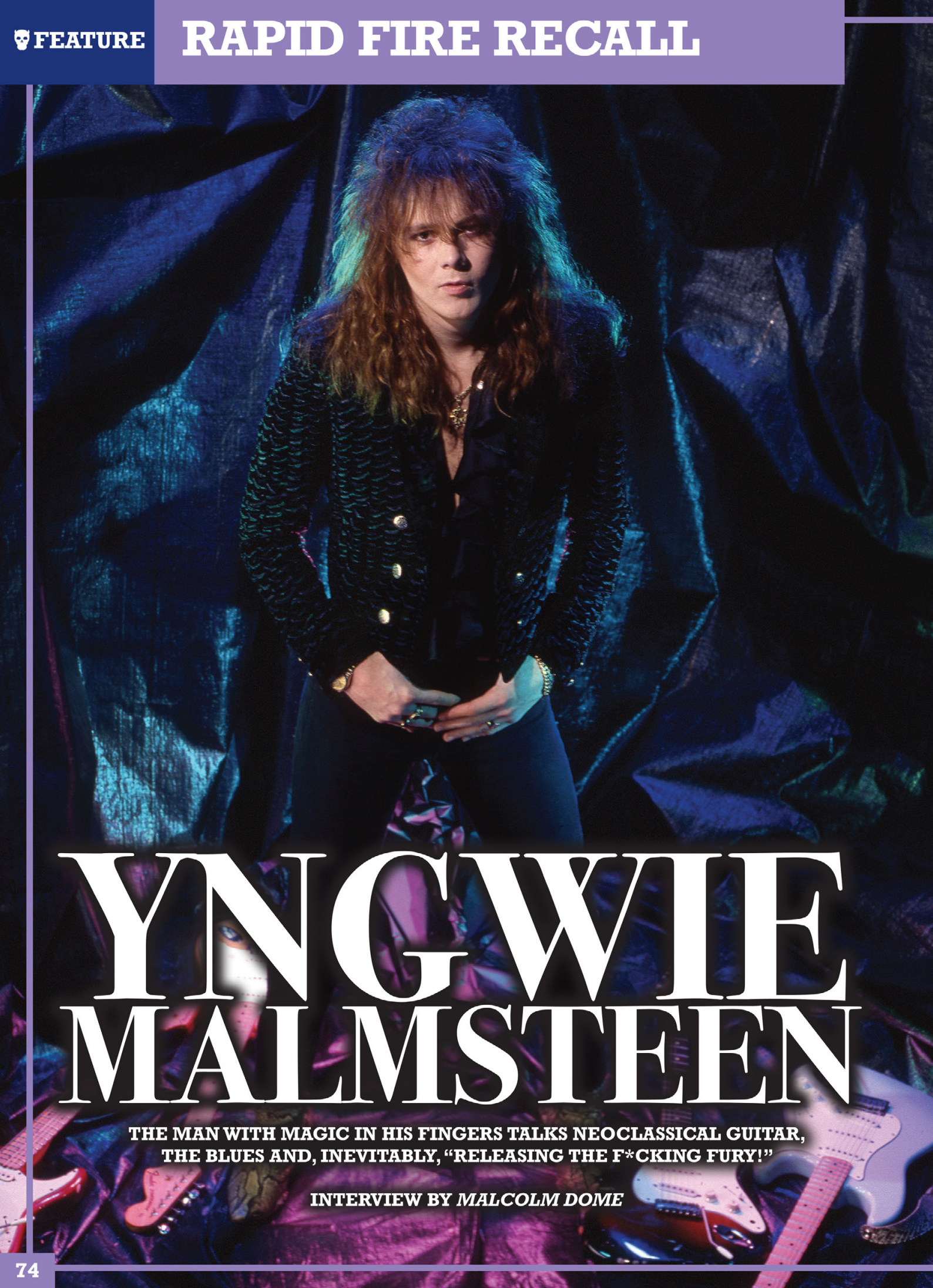
As David quit, Elf relocated to California. Perhaps inevitably, this affected the relationship of the two cousins. "Ronnie and I had been very close, but when somebody is 3000 miles away that's almost like a different world," David comments.

After quitting Elf, Feinstein became something of a hermit, purchasing land in New York State and building a log cabin by hand. There was no electricity or telephone.

"I just wanted to do some different things with my life," he states. "When all of that passed, forming The Rods was simply a way of earning a few bucks to survive."

FOR A long time there was little communication between Feinstein and Dio. "Then in his last 10 years Ronnie moved back to Portland because his parents were there," Feinstein relates. "So we started our relationship again. He asked me to join the band Dio as replacement for Tracy G, which I wanted to do, but there were too many obstacles. We even discussed an Elf reunion record and he was excited about playing bass on it just like he'd done in those early days. But of course all of those plans ended when Ronnie became sick..."

Photos: courtesy of Carl Canedy



YNGWIE MALMSTEEN

THE MAN WITH MAGIC IN HIS FINGERS TALKS NEOCLASSICAL GUITAR, THE BLUES AND, INEVITABLY, "RELEASING THE F*CKING FURY!"

INTERVIEW BY *MALCOLM DOME*

CLASSICAL MUSICIAN NICCOLO PAGANINI

"He's a huge influence on me, because the way he played was incredible. When I got my first guitar at five I started playing along to blues music, then Deep Purple, which was also blues-based. But when I heard the Genesis album 'Selling England By The Pound' it was a real revelation. That album acted as a stepping-stone to classical music like Bach, Beethoven, Vivaldi and Tchaikovsky. Then when I was 12 I heard Paganini on a Swedish TV show and was f*cking amazed. It inspired me to go out and buy a recording of his '24 Caprices For Solo Violin', which opened my eyes to an entirely different way of playing. Everyone should check out Paganini's 'Caprice No.5', especially the version performed by [Israeli-American violinist] Itzhak Perlman. I had dinner with Itzhak one time and he's the only person I've ever asked for an autograph."

Yngwie shreds at the Aragon Ballroom, Chicago, 5 July 1985

RITCHIE BLACKMORE

"Blackmore definitely inspired me in my early days, but not so much now. When I first started playing I couldn't find books to teach me how to go about things. So I listened to records and learned from them. I got a copy of Deep Purple's 'Made In Japan' and learned all the solos. When I was 10 years old I even recorded the album onto tape, then recorded my own guitar parts onto it to replace Blackmore's. I took the cassette to school and played it for my friends, who said 'So what? We've all got a copy of this album!' Then I told them it was *me* playing guitar!"

> "I NEVER FELT UNDER ANY COMMERCIAL PRESSURE AND NEVER WANTED TO FOLLOW A FORMULA, BUT I WAS DETERMINED NOT TO END UP LIKE SOME BROKE JAZZ MUSICIAN. SO I ALWAYS HAD AT LEAST TWO OR THREE MORE COMMERCIAL SONGS ON EVERY ALBUM."

STEELER

"I joined Steeler in the States after a guy called Mike Varney, who had a metal label called Shrapnel, heard a tape of my playing. I did all the recordings you hear on the 'Steeler' album [released in 1983] in just one day. We went up to a farm in Northern California where someone had converted the barn into a studio. I didn't have a work permit, so everyone else played their parts while I waited for the documentation. Mike Varney was producing the album and on the very last day of recording he told me that the paperwork still hadn't arrived, and that I'd have to record anyway. I performed as an illegal alien! I was never really a member of Steeler, though, and by the time the album came out I was already long gone."

ALCATRAZZ

"After Steeler I was supposed to go to [UFO frontman] Phil Mogg's house to talk to him about working together. But then I got a call from someone connected to [former Rainbow vocalist] Graham Bonnet asking if I'd be interested in joining his band Alcatrazz. I went along to meet them and got offered the job without playing a note! I said I'd let them know, because I was still due to meet Phil. Phil was a nice guy, but he wasn't very together, so I called Graham and said I was in. I had two conditions, though. Firstly, that I wrote the songs. And secondly, that I had to agree to a choice of drummer. The band wanted Clive Burr [former Iron Maiden man who'd played on 'Iron Maiden', 'Killers' and 'The Number Of The Beast'] because he was well known. But while Clive was very friendly, he wasn't a good drummer. [Clive was in Alcatrazz for a week, but it was reported that he left after discovering the band would be based in the US, not the UK.] I insisted we got Jan Uvena from Alice Cooper's band. Things were OK for a while, especially when we toured Japan, because Graham was well known over there after his time with Rainbow. But when I began to get more attention than Graham that didn't go down well with him and caused a lot of friction between us. I've been asked a million times over the years to take part in a band reunion, but I have no interest at all. If you listen to the one studio album I did with Alcatrazz [1983's 'No Parole From Rock 'N' Roll'] it sounds completely different to the following record they made with Steve Vai [1985's 'Disturbing The Peace']. That tells you how much input I had in the band."

GOING SOLO IN 1984

"It was never my plan to go solo after Alcatrazz, but that's just the way things went. I had my own band, Powerhouse, even before I went to the States, so it was really a case of going back to doing things myself. It's worked out quite well."

CREATING THE NEOCLASSICAL GUITAR STYLE

"I know people think I invented what's known as the neoclassical guitar approach, but what people don't realise is that I wasn't inspired by another *guitarist*. I was inspired by two great *keyboard* players, Tony Banks from Genesis and Keith Emerson from Emerson, Lake and Palmer. There seemed to be millions of guitarists in the 1980s trying to play like me, but I never paid much attention to what they were doing. I have no clue whether they were directly inspired by my approach."

BEING THE BOSS

"It might sound a bit arrogant, but since 1984 I've been the one in charge. I hire the bassist, the drummer, the keyboard player and the vocalist for whatever I'm ►

Photos: Mark 'Weissguy' Weiss; Getty Images/Paul Natkin

RAPID FIRE RECALL

A young Yngwie lines up with Steeler in 1983. L-R: Yngwie Malmsteen (guitar), Ron Keel (vocals and guitar), Mark Edwards (drums), Rik Fox (bass)

doing. And as far as I'm concerned, I pay the cheque and so they play what I want them to play. They're doing a job for me. I write the songs and give them the parts to perform. I've never had any problems with a keyboard player or a bassist over this. They just get on with the job. But singers... they just have a different mindset. They expect me to agree to them writing the melody lines and lyrics, and that's not how it works. I say to them, 'That's fine when you're doing your own album. But this is *my* album, so you do things the way *I* want.' It's been a constant problem with vocalists. They're the only ones who ever bitch, which is why I now do the vocals myself."

SINGING

"I feel I'm getting stronger as a singer. Over the last few years I've stepped it up. I just got fed with dealing with vocalists and their attitudes, so the only option was to take up singing myself. It's meant doing a lot more work, but I'm fine with that. I just have to make sure I get early nights, drink lots of tea and look after myself."

RONNIE JAMES DIO

"I loved Ronnie and we had a very special connection. I met him at the Rainbow Bar & Grill in LA a day or two after landing in the States for the first time. I was just a kid, so seeing him in there was amazing. We got talking and eventually became quite close. Ronnie and I recorded a version of Aerosmith's 'Dream On' together [that featured on the 1999 album 'Not The Same Old Song And Dance: A Tribute To Aerosmith'.] If we'd ever formed a band together he's one person I would have left all the lyric writing to. I would never have interfered."

DAMAGING A HAND IN A 1987 CAR CRASH

"I went through a very bad period around that time. My mother died from cancer, I lost my house in an earthquake, and I had this car crash when my Jaguar went into a tree. I never thought it would finish my playing career, though. Even though I had nerve damage in my right hand I was determined to carry on. As far as I was concerned if I was alive, then I'd pick up the guitar and carry on playing."

'ODYSSEY', THE US TOP 40 ALBUM

"I felt this was an album with 10 potential singles and I wasn't happy that only one tune, 'Heaven Tonight', was seen as such. I don't think the label, Polydor, did enough to promote the album back in 1988. Had they really got behind it, then it could have done even better. I never felt under any commercial pressure and never wanted to follow a formula, but I was determined not to end up like some broke jazz musician. So I always had at least two or three more commercial songs on every album, to please the record company and to get decent sales."

"YOU'VE RELEASED THE F*CKING FURY!"

"Ah, you're talking about the 'disagreement' I had with a woman on a flight to Tokyo back in 1988 when I came out

with that phrase, right? To be honest it was blown out of all proportion. I'm not going to pretend that I behaved like a saint on that flight, but there were other people behaving a lot worse than me – including a woman who spent the whole flight screaming and shouting before attacking me! But I seem to be the one who gets the blame for telling her that she'd released the f*cking fury. It does feel like I have an unfair reputation for being obnoxious and a dick, but I don't get angry about that. I've had loads of people saying they were worried about meeting me, because people think I'm nasty. They all tell me afterwards that they can't believe I'm actually a nice guy. Mind you, courting controversy isn't necessarily a bad thing. I did read that Paganini loved the fact that people said he'd sold his soul to the devil, because it got him lots of attention. That's how I look at things too."

DOING 'GUITAR HERO' TOURS LIKE G3 AND GENERATION AXE

"I loved doing those kind of tours. To be able to spend time with people like Steve Vai, Zakk Wylde, and Nuno Bettencourt was really great, and we all got on very well. Everything was very disciplined and well organised, but because there was very little time there wasn't as much jamming backstage as you might imagine."

ACTING

"I really have no ambitions at all to break into acting. The only time I've ever done any acting has been in videos – and I sucked! I was recently offered the lead role in a film based around the life of Paganini, but I turned it down because I know I'd be terrible. I suppose I could work at it and try to get to grips with being an actor, but it doesn't suit me. I prefer to concentrate on my music, rather than trying to take on something that just isn't natural to me."

LIVING IN FLORIDA

"I do have American citizenship, but I've also kept my Swedish nationality. My outlook is very European and I don't think that will ever change, but I really enjoy living in Florida. It's a very pleasant area and the weather is just great. It's nice to be able to come off tour and know that you're going back somewhere sunny, rather than somewhere that's cold and miserable. Plus I'm a Ferrari freak. I collect cars and I have plenty of space for them in Florida."

THE BLUES

"When I first started playing I'd try to emulate John Mayall & The Blues Breakers. I'd jam along to the 'Blues Breakers' album that featured Eric Clapton. I have a strong interest in the blues and that's something people don't realise about me. I've always played around with old songs, both live and in the studio. When Mascot Records suggested I do a blues record I wasn't fazed at all. In fact, recording my latest album, 'Blue Lightning', seemed very natural."

Photo: Getty Images/Chris Walter/WireImage

ALICE COOPER

IT'S ONLY SHOCK 'N' ROLL...

But we like it! Vincent Furnier could justifiably argue that he was the first person to marry hard rock with outrageous showmanship via his alter ego, **Alice Cooper**. Certainly nobody would deny that Alice has influenced a whole host of rock acts that followed in his wake. *Paul Elliott* speaks to the man whose career has spanned more than 50 years and finds out that "it's theatre. It's what Alice Cooper is all about."

IT HAPPENED IN LOS Angeles in 1968 – the moment when the life of a young rock'n'roll singer named Vincent Furnier was transformed. Just turned 20, Furnier and his band Nazz had only recently left their hometown of Phoenix, Arizona, lured by the bright lights of Hollywood like so many dreamers before them. One night, the new kids in town were hanging out with a local all-girl band, The Weeds Of Idleness, when the talk turned to a group from Philadelphia, also named Nazz, led by rising star Todd Rundgren. Furnier's band had used other names back in Phoenix, first The Earwigs, then The Spiders. Now they needed another. At that moment Furnier said: "We gotta have a name that people listen to." And as he later recalled, "The first thing that popped into my head was Alice Cooper..."

The name appealed to Furnier's wry sense of humour. It sounded, in his words, "like some sweet little old lady who made cookies for everybody." It was so perfectly wrong for a band of longhaired rockers playing loud rock'n'roll. And as Furnier quickly realised, it was also perfectly suited to something else he had in mind. As he explained, "I was a little bit shy. I needed something I could hide behind. A character..."

A former art student, Furnier would eventually make this character a living work of art – a singing, dancing, mischief-making, kohl-eyed cartoon bogeyman. Naming it Alice Cooper had a delicious irony, with the added bonus of gender-bending shock value. "I created Alice to be my favourite rock star," he said. "Back in the '60s there was no rock star who made me go, 'Wow, I gotta see what happens next!' So Alice was born out of necessity. And I didn't want him to be a hero. I wanted him to be a villain..." His stated mission: "To drive a stake through the heart of the Love Generation."

IT WAS the birth of a legend. With Furnier playing the role to brilliant effect, Alice Cooper became a superstar in the '70s. Furnier had a simple strategy: "Pure showbiz with great rock songs." His gift for satire was channelled into hit anthems including 'School's Out', 'Elected', and 'No More Mr. Nice Guy'. And on stage he was a master showman, hailed by Gene Simmons of Kiss as "the prophet of the outrageous, the messiah of theatrics."

Alice was also acclaimed by Bob Dylan as an "overlooked songwriter", while being acknowledged by Salvador Dali as a fellow surrealist. He had his detractors, though. To the British pro-censorship lobby of the early '70s he was an affront to decency. America's right-wing Christians branded him a Satanist. In the bizarre double life he made for himself Furnier has had his own troubles, including a long battle with alcoholism that had him admitted to a sanatorium in 1977. But as with all the best horror movies, the monster he created has kept coming back from the dead.

Alice Cooper's storied career has now spanned six decades. His music, image and OTT stage show have inspired generations of artists, from Kiss and the Sex Pistols to Mötley Crüe, Guns N' Roses, Marilyn Manson, Slipknot and Lady Gaga. And even now, at the age of 71, Furnier isn't done with Alice. The original shock rocker returns to UK stages in October 2019 for a tour entitled 'Ol' Black Eyes Is Back'. What happened ►

Photo: Mark 'Weissguy' Weiss

ALICE COOPER

Alice and band shot at a Venice art gallery, Los Angeles, 6 February 1970. L-R: Michael Bruce (rhythm guitar and piano), Dennis Dunaway (bass), Alice Cooper (vocals), Neal Smith (drums) Glen Buxton (lead guitar)

on that fateful night back in '68 has defined the life of Vincent Furnier ever since. "Alice is the mask I put on every night," he said. "I couldn't do it without him."

BORN IN Detroit on 4 February 1948, Vincent Damon Furnier was raised to be a good, God-fearing American. "My dad was a pastor," he told me. "My grandfather was a pastor. I grew up a Christian." As a child he suffered from a respiratory illness, a condition that led his father to relocate the family to the warmer climate of Phoenix in 1961. And it was there, at Cortez High School, that the teenage Vincent started singing in a rock'n'roll band, The Earwigs, backed by four fellow students – Glen Buxton and John Tatum on guitars, Dennis Dunaway on bass and John Speer on drums. At a time when Beatlemania was at its height they played mostly Beatles covers and drew plenty of girls to their shows, although Furnier admitted: "When I was in high school, people messed about in the back seat, but nobody ever really *did* it. If someone went all the way it was a real talking point." He did, however, develop a taste for alcohol while still underage. "I didn't know anybody who did drugs," he said. "Not even a joint. But we all drank beer."

> "ALICE WAS BORN OUT OF NECESSITY. AND I DIDN'T WANT HIM TO BE A HERO. I WANTED HIM TO BE A VILLAIN. TO DRIVE A STAKE THROUGH THE HEART OF THE LOVE GENERATION."

After a change of name to The Spiders the band cut a couple of singles for local indie labels and brought in a new guitarist, Michael Bruce, in place of Tatum. Their music got heavier, influenced by other British Invasion groups, most notably The Who and the Yardbirds. In 1967 they became Nazz, made one single, found a new drummer in Neal Smith, and moved to LA. In the following year, with the band and singer rechristened Alice Cooper, the freak show was up and running.

"The audience thought they were going to get a blonde girl folk singer – and they got us!" said Vincent. "We already had that really strange kind of *Baby Jane* thing, the smeared make-up." They also knew how to work an angle. "We said that Alice was a 13th Century witch. That was a story we let out, that one of the guys' mothers was a medium and when she asked a Ouija board who Alice Cooper was, it said, 'Vincent Furnier'. And she didn't know my name. I thought, 'Great press release!' It all got very mystical. We had no one to answer to and everyone believed everything."

THE BAND'S kookiness caught the attention of rock's maverick genius Frank Zappa, who signed them to his label Straight Records because, as he drily remarked, "I don't get it." And in 1969 came the debut album 'Pretties For You', a psychedelic rock blowout that was famously described by one critic as "a tragic waste of plastic." Lesser bands might have wilted in the face of such hostility. Not this one. "We loved that quote," Furnier said. "It might have hurt a little bit, but at the same time it was a quote that I remembered forever. We always made fun of ourselves, but maybe that was something that spurred us on to make better records."

'Pretties For You' duly bombed, as did the follow-up, 1970's 'Easy Action', another example of what Furnier called "very experimental rock'n'roll." But if hit records were hard to come by, notoriety came more easily. In September 1969 Alice Cooper made headlines in national newspapers, accused of killing a chicken on stage at a festival in Toronto. The story was not entirely true. As Furnier later explained, "Somebody threw a live chicken on stage and I threw it back thinking it would fly. It didn't, and the audience tore it pieces!"

But for Alice, there was no publicity like bad publicity. It fitted Furnier's act. "The stage character created itself," he said. "Alice developed. I was a little more Alice with each show. Pretty soon there was this character who

was outstandingly inhuman, who stood for all the wrong things. He was crippled, a victim." And in 1971, with a young Canadian producer named Bob Ezrin at his side, Alice finally nailed the sound that would make him a star.

"You get to a point," Furnier recalled, "where you want to have your records played on the radio. So you get a guy like Bob Ezrin, who listens to a song and says, 'Keep these two parts and get rid of all this other crap.' Here were five guys who never listened to anybody. But we listened to Bob because he was a long-haired kid like us, and that was the key. Bob was the one who just stopped everything and said, 'We have to start all over, re-learn how to write, re-learn what Alice is about.'"

There was also another significant change on the album, 'Love It To Death'. According to Furnier, "I became a lyricist. I said, 'The lyrics need to mean something now.'" This was evident in 'I'm Eighteen', an anthem for disaffected youth, written when Furnier was, by his own admission, "smashed on cheap wine." It was Alice's first hit, reaching number 21 on the US chart, and it made a powerful impression on Gene Simmons, who back in 1971 was still just a wannabe, performing in Wicked Lester with Paul Stanley two years before they formed Kiss. As Simmons later recalled, "That song immediately got me with a sucker punch in the kidneys. *'I'm a boy and I'm a man...'* It killed me. It had guitars. It had a raw vocal quality. And it *said* something."

"I'm your candidate, I'm the one who's sticking up for you guys."

THE SUCCESS of 'I'm Eighteen' and 'Love It To Death', which made the US Top 40, led to a deal with major label Warner Brothers, on which Alice Cooper's fourth album, 'Killer', was released in late '71. Again produced by Bob Ezrin, it delivered straight-shooting rock'n'roll with 'Under My Wheels', shades of progressive rock in the epic 'Halo Of Flies' and macabre drama in 'Dead Babies'.

"'Dead Babies' was an anti child-abuse song," Furnier explained. "But as in most cases, controversial songs are misunderstood."

In concert Alice would sing the song while chopping up baby dolls with an axe. And another stage prop, a live boa constrictor named Kachina, made its appearance on the cover of 'Killer'. Furnier called 'Killer' "my best pure rock'n'roll album." Former Sex Pistols singer John Lydon hailed it as the best rock album of all time. But what followed 'Killer' was Alice Cooper's greatest victory, the smash hit that sealed his reputation as an anti-establishment anti-hero.

IN THE making of the 1972 album 'School's Out', Furnier looked to Ezrin as his chief collaborator.

"The Alice Cooper sound is born in Detroit rock," he said. "Really hard rock with attitude and good melody in it. When you add Bob Ezrin, who has a classical music background, then you start getting something. And Ezrin became the only other person I would listen to when I thought, 'Would Alice say that or wouldn't he?'"

'School's Out' had the feel of a concept album, much of it playing out like a demented hard rock version of Broadway musical *West Side Story*. But the album's title track was an anthem even bigger and better than 'I'm Eighteen', a gleeful incitement to classroom rebellion in which Alice crowed, *"School's been blown to pieces!"* As Furnier recounted to me, "'School's Out' has a black sense of humour." It was every parent's nightmare and every kid's fantasy. The song was a Top 10 hit in the US and went all the way to number one in the UK, where the outraged protests of morality campaigner Mary Whitehouse led to Home Secretary Reginald Maudling being petitioned to have Alice Cooper banned from performing in public.

"Mary Whitehouse decided we were the worst thing to hit Britain since World War II!" Furnier laughed. "But the more they tried to ban us, the more the public stood up for us. The British public was standing up for its rights, but it was also standing up for me – and I'll always remember that. If it weren't for Britain I don't think Alice would have taken off the way we did. We sent Mary Whitehouse roses every day, thanking her..."

Likewise, in America, Alice was the subject of a witch hunt by ultra-conservative religious groups. "It was real modern-day Salem stuff," Furnier said. "They called Alice a Satanist, but I never did anything on stage that was anti-Christian, and certainly nothing that was pro-Satanic. They didn't do their homework at all. I said, 'I don't know why the Christian right is looking for Satan in rock'n'roll. They should be looking in politics!' You know, follow the money! It's such a cliché that it's embarrassing."

THE CONTROVERSY didn't hurt Alice, though. He thrived on it. And as his creation became one of the most famous – and infamous – rock stars in the world, Vincent Furnier started moving in high circles. He was embraced by the man he described as "the Elvis of art", surrealist painter and sculptor Salvador Dali. Having attended an Alice Cooper concert in 1972, Dali made Alice the subject of a work entitled 'First Cylindric Chromo-Hologram Portrait of Alice Cooper's Brain'.

"Dali was my hero when I was an art student," Furnier said. "But all the time I knew him, I never understood a word he said. He lived in his own surrealistic world. If there was ever a rock star painter, more so than Andy Warhol, it was Salvador Dali."

Furnier also formed an unlikely friendship with the veteran comedy legend Groucho Marx. "Groucho

Photos: Getty Images/Ed Careeff; Mark 'Weissguy' Weiss

ALICE COOPER

took to me because he thought it was his kind of show – a sacrilege to regular showbiz." More typically, Furnier was co-founder of a notorious rock star drinking club, the Hollywood Vampires. Its all-male membership included two former Beatles, John Lennon and Ringo Starr, crooner Harry Nilsson and The Who's Keith Moon.

"It was fun," he said. "But it was all negatives feeding each other. Keith Moon was insane, but predictable. I knew if Keith came over it was going to be a four-day party. The problem with Keith was that he couldn't turn it off. He was the best drummer in rock'n'roll, of all time, but he felt that to be Keith Moon he had to be drinking or taking something all the time."

DALI, MARX, Lennon, Starr and Moon... "It was pretty crazy," Furnier said about those times in the early '70s, "hanging out with people who were my heroes." And craziest of all was the moment he met the king of rock'n'roll himself, Elvis Presley.

"Elvis was playing in Vegas," Furnier recalled. "And he wasn't allowed to leave his world. He had the entire top floor of the Hilton and every night two or three people would be invited over for an audience with Elvis."

On this particular night the invitees besides Vincent were Liza Minnelli, rock'n'roller Chubby Checker, and Linda Lovelace, star of porn movie *Deep Throat*. "When Elvis walked in the room I just stood there and thought, 'Wow, that's the guy!'" Furnier said. "This wasn't the fat Elvis. It was the black leather Elvis and he said to me, 'Hey man, you're that cat with the snake, right? That's cool!'"

But it was when Elvis led Furnier to an adjoining room that events took a strange turn. Having trained in martial arts Elvis was keen to demonstrate how to disarm a gun-wielding assailant. Furnier was handed a loaded pistol. "I immediately tried to put the safety on," he said. "But there's no safety on a snub-nosed .38. So I'm standing there four feet away from Elvis with a loaded .38, and there's this one second when the little devil on your shoulder says, 'Shoot him.' And then the little angel on the other shoulder says, 'No, no, no. Wound him, yes, but don't kill him!' Because no matter what, it's gonna be great press! Alice Cooper shoots Elvis!"

In a flash, though, Furnier found himself on the floor, the gun wrenched from his hand and Elvis Presley's foot on his throat. Elvis stood over him, saying, "Ain't that cool?"

"As I lay there," Furnier said, "I was thinking, 'Am I in some kind of weird dream right now?'"

IT WAS in 1973 that Alice Cooper had his – their – only number one album, hitting the top spot on both sides of the Atlantic. 'Billion Dollar Babies' was a big-production blockbuster, with Ezrin again pivotal. As Furnier said, "Bob just went crazy on the orchestration."

Let-the-show-begin fanfare 'Hello Hooray' was pure theatre. 'No More Mr. Nice Guy', 'Generation Landslide' and the Alice-for-president spoof 'Elected' all had the rabble-rousing quality of 'School's Out'. And the weird stuff was really out there – the creepy title track, co-starring '60s icon Donovan, the self-explanatory 'Sick Things', and an ode to necrophilia, 'I Love The Dead'.

"We were used to being the underdogs," Furnier said. "And now we were being treated like The Beatles. So the whole album was about excess. And we had a song about being elected – what an excess that is!"

'Elected', which made number four in the UK and Top 10 throughout Europe, was a brilliant reworking of an old Alice song, named 'Reflected', from the debut 'Pretties For You'.

"It was the only thing off that record that had a hook in it," Furnier said. "So we took a song off the worst album we ever made and turned it into one of the biggest hits we ever had."

With Richard Nixon in the White House, embroiled in the Watergate scandal that would lead to his resignation under the threat of impeachment, Alice Cooper's joke was delivered with perfect comic timing.

"Your president is always a focal point for satire," Furnier said. "But Nixon – you couldn't satirize him enough. When Watergate came along I don't think anybody was even shocked. So 'Elected' was Alice Cooper, the anti-politician, going up against the ultimate politician. People even said that Alice ran for president. No I didn't! I was satirizing the presidency – come on! I was being accused of all kinds of bad stuff, which was fine by me – it was helping my career. A lot of our stuff, like 'No More Mr. Nice Guy', was us making fun of us. And with 'Elected' I was tooting my own horn. I said, *'I got you the vote.'* That was referring to 'I'm Eighteen'. And *'I told you about school.'* That was 'School's Out'. So Alice was saying, 'I'm your candidate, I'm the one who's sticking up for you guys.'"

During the recording of 'Elected', at Morgan Studios in London in the summer of '72, a few of Furnier's drinking pals were present. "We had Harry Nilsson and Keith Moon and Ringo Starr in the studio," he said. "Marc Bolan too."

Later, to Furnier's delight, another of his famous friends raved about 'Elected'. "John Lennon told me it was a great song," he smiled. "And Lennon was politically motivated too, so he appreciated the satire."

ON TOUR, Alice's act became ever more extravagant, with audiences thrilling to the spectacle of a mock execution in which the star of the show was 'beheaded' by a guillotine.

"Alice was doing choreographed violence because it was fake fun," Furnier said. "He wasn't advocating it. There's a real art to Alice's violence. He never picked victims for their sex. The bad guy against the hapless woman just works better – it's more of a classic storyline. But Alice always got punished in the end. Alice got executed, and then came back for the encore in a white tux and tails."

At the time Furnier believed he still had everything under control. As he remembered it, "I realised there was an amazing difference between me and Alice. This guy that I'd got on stage didn't even want to live in this world. He just wanted to be on stage and perform. So why not put his skin on for two hours a night, and then when I'm done, leave him up there?"

He was also a happily functioning alcoholic. "If I did a TV show or a talk show I was funny. I had that reputation for being kind of like Dean Martin. It would've been different if I'd been an angry, belligerent, mean, stupid drunk, but I wasn't."

IT WAS near the end of 1973 that the problems started. When the band set to work on the next album, 'Muscle Of Love', an argument between Bob Ezrin and guitarist Michael Bruce prompted the producer to walk off the project. As a result, the album was co-produced by Jack Richardson, who'd cut The Guess Who's hit 'American Woman', and Jack Douglas, who served as engineer on John Lennon's 'Imagine', and later produced Aerosmith, Cheap Trick and many others.

After a run of four great albums with Ezrin, 'Muscle Of Love', a back-to-basics hard rock record, proved underwhelming, both creatively and commercially. And in the wake of that failure, tensions within the band – fuelled by "too much exhaustion," as bassist Dennis Dunaway recalled it – led to a split in 1974. Vincent Furnier, on the advice of his manager Shep Gordon, legally changed his name to Alice Cooper, thereby securing all brand rights. "That is," Gordon told him, "if you don't mind being called Alice Cooper for the rest of your life."

Three members of the Alice Cooper band – Bruce, Dunaway and Smith – formed a new group, cheekily named Billion Dollar Babies. After one unheralded album it quickly fell apart. But Alice Cooper, as a solo artist, bounced back in 1975 with another huge hit LP. Reunited with Bob Ezrin, he created the concept album 'Welcome To My Nightmare', a masterpiece of rock theatre.

Ezrin co-wrote seven songs and brought in a number of musicians who'd worked with him on Lou Reed's druggy rock opera album 'Berlin', including guitarists Steve Hunter and Dick Wagner. It was Wagner who wrote the two key songs on the album with Alice – the spooky title track and the beautiful ballad 'Only Women Bleed', in which the arch villain turned feminist, even if the name of the song was widely misunderstood. "A lot of people," the singer said, "thought Alice was trying to get away with a menstruation song." Another touch of genius on the album was a cameo from horror movie legend Vincent Price, adding his uniquely sinister voice to the segue between the tracks 'Devil's Food' and 'The Black Widow'.

'WELCOME TO My Nightmare' hit the Top Five in the US. The accompanying tour – on which Alice shared the stage with dancers, giant fake spiders and a nine-foot Cyclops – was a sold-out success. But it was also on this tour that Furnier first sensed the booze was killing him.

"I was drinking heavily and it was terrifying," he said. "It was one of the biggest rock'n'roll tours of all time, and it was so sad that I couldn't enjoy it. Every time I looked at my costume I knew I had to drink half a quart of whiskey just to get on stage. And the next morning I'd drink warm Budweiser to cause a good vomit and get rid of what I drank the night before. I started spitting blood, which will scare you every time. You see blood in the toilet and think, 'Jeez, this would be great on stage, but I'm here alone in a Holiday Inn and I've got 56 more dates to do.' When I got off the 'Nightmare' tour, if I never saw another stage I would've been happy."

In the short term, there was no respite. The show rolled on in 1976 with the 'Alice Cooper Goes To Hell' LP.

"There was a movie called *Hellzapoppin'*, which was just sight gags," Furnier said. "It's probably my favourite movie, and that's where the idea for '...Goes To Hell' came from."

He described the album as "a comedy version of Dante's *Inferno*," and its sort-of title track, 'Go To Hell', was a tongue-in-cheek damnation of the thing he'd created: *"For criminal acts and violence on the stage/For being a brat/Refusing to act your age/For all of the decent citizens you've enraged/You can go to hell!/ For gambling and drinking alcohol constantly/For making us doubt our parents' authority/For choosing to be a living obscenity/You can go to hell!"* But amid the comedy there was also tragedy in the desolate ballad 'I Never Cry', described by its author as "an alcoholic confession."

FURNIER STILL had a degree of stability in his life. In 1976 he married Sheryl Goddard, who'd performed as a dancer on the 'Nightmare' tour. He kept business ticking over with the 1977 album 'Lace And Whiskey', which brought another Top 10 hit in the US with the ballad 'You And Me', and a memory to cherish when Frank Sinatra performed the song at an LA concert. Afterwards, Sinatra posed for a photo with Furnier.

"When I took that picture home," he said, "that was the first time my mom recognised that I was a rock star."

But at the end of that year an intervention by his wife and his manager led him to the Cornell Medical Center in New York State, a sanatorium where he underwent treatment for his alcohol dependency alongside patients with severe mental health problems.

"It was like *One Flew Over The Cuckoo's Nest*," he said. "When you go in, they assign you a psychiatrist. I was the only one in there for alcohol. This place was for rich people who were kind of criminal and didn't want to go to jail, so they got committed to this hospital. There was one guy who wasn't worried about his family or his business – he was worried about his dog...

"Rehab wasn't a cool thing. The treatment was very simple. You were denied access to alcohol and you had sessions every day, trying to get the bottom of why you're drinking. I realised that I really liked to drink! But after the third day I said, 'I didn't come here to slow down. I'm in here to stop.'

"It wasn't a prison, but I wasn't used to having people tell me what I could and couldn't do. There were rules. You had to make your bed in the morning.

Photos: Julia Goode

ALICE COOPER

Everybody ate at the same time. I was used to somebody doing everything for me and all of a sudden I had to learn how to do things again. But I didn't mind that, because I felt I was getting better every day."

AFTER BEING discharged, Furnier thought the battle was won. "I was clean and sober. I felt pretty good." He came out of rehab with a new addiction. "There was a little golf course. I went out and hit some balls and I was hooked." He also had the raw material for the most disturbing album Alice Cooper ever made. One of the first people he called was Bernie Taupin, lyricist for Elton John.

"Bernie was my best friend. In those years I was probably closer to Bernie than Elton was. We were pretty much inseparable." Together, they wrote songs based on Furnier's experiences at Cornell and the stories of his fellow patients. The resulting album, 'From The Inside', was released in 1978.

Alice performs with the sleeve of 1978's 'From The Inside' as a backdrop

"A lot of the characters in those songs were real," he said. "We just gave them new names – Millie and Billie, and Jackknife Johnny. I think Bernie's best line was in 'Wish I Were Born In Beverly Hills' – *'I swear I couldn't drink half as much as she spills...'* There were a lot of girls like that in LA."

> "I NEVER DID ANYTHING ON STAGE THAT WAS ANTI-CHRISTIAN, AND CERTAINLY NOTHING THAT WAS PRO-SATANIC. I SAID, 'I DON'T KNOW WHY THE CHRISTIAN RIGHT IS LOOKING FOR SATAN IN ROCK'N'ROLL. THEY SHOULD BE LOOKING IN POLITICS!'"

But the song that became this album's hit single was autobiographical – its title, 'How You Gonna See Me Now', addressed to his wife.

"I would always play the ballads to her," he said. "And if I could get her crying I knew it was going to be a hit. The idea of a good ballad is to break the girl's heart. 'Only Women Bleed', 'I Never Cry', 'How You Gonna See Me Now', 'You and I'. Those songs were really crafted to hit the tender part. In the late '70s, the era of the disco plague, Alice and Aerosmith and Kiss and every other rock band had to do ballads, because they wouldn't play hard rock on the radio. So I had four ballad hits in a row."

Furnier remained sober for the best part of two years and in this period he delivered one of Alice's greatest performances, as a guest star on *The Muppet Show*.

"I did lots of prime-time TV," he said, "and it backfired. The kids hated it. But you were allowed to do *The Muppet Show*. So we did three songs with the Muppets – 'Welcome To My Nightmare', 'You And Me' with Miss Piggy, and 'School's Out'. And Alice was trying to get Kermit The Frog to sell his soul to become a rock star. It was the whole Faustian thing."

But in 1979, during a vacation at Lake Tahoe, Furnier relapsed. "We stopped at a restaurant and my wife had fish and a little Chardonnay. I hated wine – *hated* it – but I said, 'What does that taste like?' I took a sip and it was a trigger. I couldn't believe I didn't have any control. I honestly thought it was over. It was unbelievable that I was drinking again. That one slip – I'm talking about just one sip of wine – and that night I had three bottles hidden around the house."

When Furnier fell off the wagon, Alice Cooper fell off the radar. Four albums released between 1980 and 1983 – 'Flush The Fashion', 'Special Forces', 'Zipper Catches Skin' and 'DaDa' – all stiffed. It was only when he quit boozing for good, in the autumn of 1983 that Furnier got his life and career back on track. As he said of his recovery: "A miracle took place. I think God just took it away from me. I literally never had an urge again to have another drink. I dwelt on the fact that I'd beaten it. Now I had a new life."

THE RESURRECTION of Alice Cooper began with two gonzoid heavy metal albums, 'Constrictor' in 1986, and 'Raise Your Fist And Yell' in 1987.

"They were calling cards," Furnier said. "The message was: Alice is back, and he's not coming back mellow. I actually wanted to put a sticker on those albums saying: 'Featuring No Ballads!'"

The comeback was completed in 1989 with the album 'Trash' and the worldwide hit single 'Poison', produced and co-written by Desmond Child, the so-called 'hit doctor' who'd worked his magic for Kiss, Cher, Bon Jovi and Aerosmith.

"I told Desmond I loved what he did with Bon Jovi and Aerosmith," Furnier said. "The songs had a real sense of hookiness to them. But I told him, 'Here's the real challenge: you're writing a song for Alice now, so it's got to be dangerous, but it's got to pay off.' 'Poison' was the song, and it certainly paid off!"

With a slick sound that was bang on trend at the height of the hair metal era, 'Poison' hit the Top 10 in America and number two in the UK. 'Trash' – featuring guest appearances from Jon Bon Jovi, Steven Tyler and more – became Alice's biggest-selling album since the '70s. And on the follow-up, 'Hey Stoopid', released in 1991, more of Alice's famous fans joined in.

"'Hey Stoopid' was a real party album, even though the main subject of the title was teenage suicide," Furnier said. "And it was a little rougher than 'Trash', so I went for people who would colour the album a little differently – Slash, Joe Satriani, Steve Vai, Mick Mars and Nikki Sixx from Mötley Crüe."

In the same year Alice returned the compliment to

Slash and Axl with a guest spot on Guns N' Roses' 'Use Your Illusion I', hamming it up in vintage style on a weird and trippy number, 'The Garden'.

IN ALL the years since, there have been eight more Alice Cooper studio albums – some good, others not so much. In 1994's 'The Last Temptation' there was heavy irony. "It was Alice talking about morality," Furnier smirked. In 2000's 'Brutal Planet' and 2001's 'Dragontown', there was grim industrial metal. But the 2008 concept album 'Along Came A Spider' had a neat twist – a serial killer revealed as Steven, the central character from 'Welcome To My Nightmare'. And three years later, Alice delivered a full-blown sequel to that '70s classic in the archly titled 'Welcome 2 My Nightmare', on which he was reunited with Bob Ezrin and the four surviving members of the original Alice Cooper band, minus the late Glen Buxton.

"When I picked Bob Ezrin for that album it was just like falling off a log," Furnier said. "And having the guys from the old band playing together again was special."

In another throwback to the past, Alice has in recent years fronted The Hollywood Vampires, a band named in honour of former drinking partners, living and dead, and co-starring Aerosmith guitarist Joe Perry and movie superstar Johnny Depp, who'd served as guitarist in '80s rock band Rock City Angels before his acting career took off. The Vampires' eponymous album featured three original songs, including the bluntly titled salute 'My Dead Drunk Friends', plus a bunch of old rock classics, with star turns from Paul McCartney, Brian Johnson and Sir Christopher Lee. And on Alice's most recent album, 'Paranormal', produced by Ezrin and released in 2017, the pantomime villain was still up to his old tricks, mixing fist-in-the-air anthems with a dash of spookiness for dramatic effect.

IT'S BEEN an extraordinary career. As Furnier said, "Back in the '60s, most critics said I wouldn't last one album. But I'm still here. I don't think I ever lost my energy."

Bob Dylan was right when he called Alice Cooper an overlooked songwriter. "It's the hit songs," Furnier said, "which give you longevity." But those deathless classics – 'I'm Eighteen', 'Under My Wheels', 'School's Out', 'Elected', 'Only Women Bleed' and all those other heart-breaking ballads – are only one part of the story. It's also the art of showmanship, the mastery of theatrics, that has kept the legend of Alice Cooper alive.

"I don't think you can shock the audience any longer," Furnier said. "But if Alice was on stage and didn't get hung or have his head cut off, the audience would get really pissed off. They'd go, 'Hey, come on, where's the punch line?' And after his head has rolled and he comes back in top hat and tails singing 'School's Out', with confetti and balloons in the air, there's something really satisfying about that. It's showbiz. It's theatre. It's what Alice Cooper is all about."

Photos: Getty Images/Michael Ochs Archives; Mark 'Weissguy' Weiss

The Judas Priest line-up that recorded 'British Steel'. L-R: Ian Hill (bass), KK Downing (guitar), Rob Halford (vocals), Dave Holland (drums), Glenn Tipton (guitar)

JUDAS PRIEST 'BRITISH STEEL'

DATELINE: 14 APRIL 1980

'BRITISH STEEL' WAS **JUDAS PRIEST**'S ATTEMPT TO TAKE METAL TO THE MASSES WITHOUT SELLING OUT. THE QUESTION IS, DID THEY SUCCEED?

JUDAS PRIEST
'British Steel' (Columbia)
Released: 14 April 1980

LINE UP
ROB HALFORD – vocals
KK DOWNING – guitars
GLENN TIPTON – guitars
IAN HILL – bass
DAVE HOLLAND – drums

PRODUCED BY
Tom Allom

RECORDED AT
Startling Studios, Ascot, England

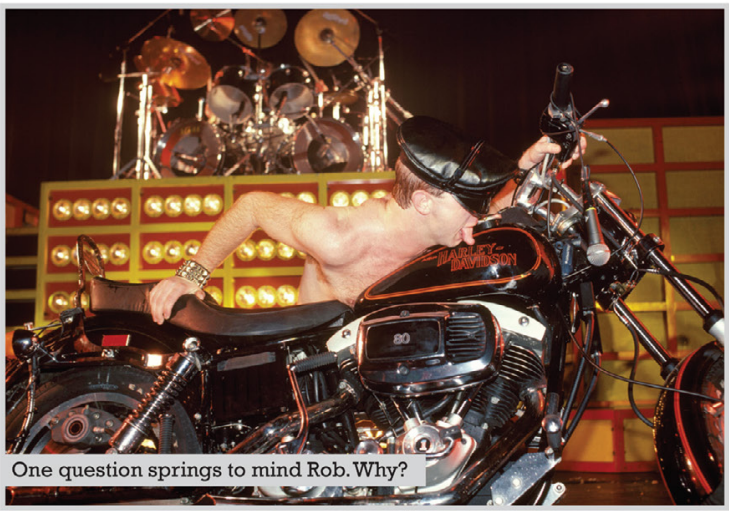
TRACK LISTING
Rapid Fire
Metal Gods
Breaking The Law
Grinder
United
You Don't Have To Be Old To Be Wise
Living After Midnight
The Rage
Steeler

All songs written by Rob Halford, Glenn Tipton and KK Downing

WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?
EMAIL: EDITORIAL@ROCKCANDYMAG.COM

ROB HALFORD ON 'BRITISH STEEL': "I think this is where we found our direction. Up until that point, although we'd done well, there was a feeling in the band that we really didn't have a proper focus."

JUDAS PRIEST'S LEGIONS OF fans outside the UK might not even be aware of the pun the band were making when they named their sixth studio album 'British Steel' fully 39 years ago in 1980. The release has gone on to be recognised as a lodestone of British heavy metal, whereas the company from whom they stole its title has subsequently come to symbolise the decline of the United Kingdom's manufacturing industries. But 1980 was a perfect moment for a record like this, and its title also had genuine meaning given the music it contained. Here was an album that sounded exactly like the time and place it came from: an industrialised West Midlands of England that was soon to be no more. In aligning themselves with it, and by offering all of the notions of fantasy and escape for which heavy metal was conceived, Judas Priest somehow caught the very essence of the genre, lightning in a bottle. Within a few months 'British Steel' had been joined in the record racks by 'Heaven And Hell', 'Back In Black', 'Blizzard of Ozz', 'Iron Maiden' and 'Ace Of Spades', all of which did something similar in their own way. Here was not simply a flukey series of classic records. This was a generation of musicians heading toward a commercial and critical peak and genuinely firing a movement among their fans.



One question springs to mind Rob. Why?

IT TOOK JUST A COUPLE OF PLAYS FOR 'BRITISH STEEL' TO EARWORM ITS WAY INTO THE BRAIN, AND THE MESSAGE WAS SIMPLE AND CELEBRATORY: HEAVY METAL FOR ALL.

EVEN ALONGSIDE such a number of great metal albums 'British Steel' still stood out, because it offered the commercial gold of hit singles and the resulting appearances on TV. Priest handled this commercial expansion with a tongue-in-cheek humour that would become familiar. The video for 'Breaking The Law' remains a ludicrous, warm-hearted highpoint, while the one for 'Living After Midnight' – made by renowned director Julian Temple and shot at Sheffield City Hall – features cardboard guitars and the band in cheap and cheerful spandex, accessorised with market-stall studs and wristbands. There's none of the camp grandeur that Priest would embrace as success in America brought the money in. Here instead was something palpably *of* and *for* the streets. It was dressed up, for sure, but it was also attainable and real. 'Whips Over Walsall', as the *Sounds* music paper's famous headline ran, in a cheeky reference both to Priest singer Rob Halford's rootsy home town and his penchant for Pound Shop bondage accessories.

'BRITISH STEEL' was a departure from the band's immediate past, because never before had they written so succinctly. Their previous pair of studio records for CBS, 'Stained Class' and 'Killing Machine', both released in 1978, were darker and more elaborate. Now, suddenly, here was 'Living After Midnight' with its deep, hooky riff, the chant-alonga-Rob of 'United', the demented yet catchy 'Breaking The Law', the dumb and monolithically heavy 'Metal Gods', the wonderfully ridiculous 'Grinder'. It took just a couple of plays for 'British Steel' to earworm its way into the brain, and the message was simple and celebratory: heavy metal for all.

THIS IS a record that's now attributed by the AllMusic website as, "kick-starting the heavy metal glory days of the 1980s" – and it really does live up to the claim. Because it lacks the bells and whistles of more expensive and longer studio processes, it has a kind of timelessness that Priest's follow-up records – 1981's 'Point Of Entry' and 1982's 'Screaming For Vengeance' – simply don't. They're date-stamped by their sound. 'British Steel' is also deeply nostalgic for a generation of fans who make up a large part of this magazine's readership, those of us who heard the records of 1980 as schoolkids and who are still playing them today.

ROB HALFORD came out as gay in 1998, a landmark moment in heavy metal, and a sign of his personal courage. That act itself is now two decades old, so imagine what the climate was like for him and other gay fans and musicians in 1980. It probably doesn't do to over-interpret meaning, but retrospectively, there's even more charm to the peaked leather cap and lyrics like these from 'Grinder': "*Never straight and narrow/I won't keep in time*" and "*Grinder/Looking for meat...*"

OVER ITS long life a due reverence has grown up around 'British Steel'. It was the first Priest album to go platinum in America. Its 30th anniversary in 2010 saw the band tour in its honour, playing every song in full for the first time, and in 2017, *Rolling Stone* magazine anointed it as the third best metal album ever recorded. As always, such accolades are in the ear of the beholder, but one thing is for sure: 'British Steel' is a centrepiece of most people's metal collections – and so it should be. Altogether now... "*Living after midnight/Rockin' to the dawn...*"

JON HOTTEN

THE ORIGINAL REVIEW

"Birmingham bashers Judas Priest deftly defy death on their latest volcanic eruption, 'British Steel'. A considerable improvement over such previous Priest plodders as 'Sin After Sin' and 'Stained Class', the group's seventh American LP rocks with a classic heavy metal vengeance. Indeed, the new record seems fuelled by the machine-gun rhythms and crackling guitar attack of punk offspring like the Ramones and the Damned."
– David Fricke, *Rolling Stone*, 2 October 1980

'BRITISH STEEL' FACT: A sensational press story that Priest had paid a ransom of £50,000 for the return of the album master tapes stolen from the studio was in fact a publicity stunt concocted by their legendary PR man, Tony Brainsby.

Photos: Getty Images/Fin Costello/Redferns; Getty Images/Ebet Roberts/Redferns

STRIKTLY FOR KONNOISSEURS

MONSTER ROCK ALBUMS FOR THOSE WHO NEED TO GO DEEPER

NEIL MERRYWEATHER – 'Space Rangers' (MERCURY)

ORIGINAL RELEASE DATE – 1974

LINE UP
NEIL MERRYWEATHER – BASS, VOCALS
TIMO LAINE – GUITAR
TIMMY MCGOVERN – DRUMS
ROBERT SILVERT – KEYBOARDS
EDGEMONT – SYNTHESIZER
MICHAEL 'JEEP' WILLIS – GUITAR SOLO ON 'SOLE SURVIVOR'

A NATIVE OF WINNIPEG in Canada, Neil Merryweather's illustrious career stretches all the way back to 1964. Over the years he's performed with artists including Steve Miller, Dave Mason, Lita Ford, Billy Joel and Rick James. But Neil also has his place in musical history as the man who laid down a demo of the song 'Piano Man' with Billy Joel, a recording that secured Joel's contract with CBS. Less fortunately, Merryweather once refused the role of bassist for Crosby, Stills, Nash & Young.

DESPITE A modicum of success for a 1969 debut album with his band Merryweather, all of Neil's subsequent shots at solo success would land well short of the green. He was, to some degree, plagued by both bad luck and poor timing. One of his groups, the aptly named Heavy Cruiser, had agreed a slot supporting Alice Cooper on his phenomenally successful 1973 world tour, only for the deal to be scuppered at the last minute by a change of management. Another of Merryweather's projects, Mama Lion, received pretty positive notices, but an unstable line-up caused them to fold after a pair of undistinguished albums.

IN 1974 Neil assembled a band he called the Space Rangers and managed to land a record deal with Mercury. It appears to be the case, though, that the label did nothing to support the band and this extraordinary debut bombed. Perhaps the music was a little out of time, but nonetheless it's a delicious stew of psych, pop, prog and proto metal. Maybe if the album had come out a few years earlier it would have been hailed a classic, because there's some cracking stuff on it. The anthemic opener 'Hollywood Blvd.' sets pulses racing before melting into the trippy 'Step In The Right Direction', a song that rides on a gentle beat and a spaced-out sounding Chamberlin keyboard. The Chamberlin, incidentally, was a variation on prog rock's favourite instrument, the Mellotron. Both 'King Of Mars' and 'Road To Hades' are mini-prog epics that make full use of the instrument.

THE PACE of the album kicks up with the pounding 'High Altitude Hide 'N' Seek', a number that sounds uncannily like early Judas Priest. Metal is again the mood when riff monsters 'Neon Man' and 'Sole Survivor' rattle the speakers. There's plenty of light and shade, though, which is best highlighted by a couple of superb cover versions. The Byrds' 'Eight Miles High' is given a dramatic new makeover, while Donovan's 'Sunshine Superman' feels funked up in a way that Prince in his rockier moments would surely have appreciated.

NEIL MERRYWEATHER'S next album, 1975's 'Kryptonite', again failed to set the world alight, despite being hailed by those in the know as one of the top psych rock albums of the '70s. Sadly the planets never truly aligned for Neil, but hunting down a copy of 'Space Rangers' is well worth the effort.

Giles Hamilton

STAN BUSH & BARRAGE
– 'Stan Bush & Barrage' (SCOTTI BROS. RECORDS)
ORIGINAL RELEASE DATE – 1987

LINE UP
STAN BUSH – VOCALS, GUITARS
ROCKET RITCHOTTE – GUITARS
RICK SERATTE – KEYBOARDS
PAT TORPEY – DRUMS
MIKE SEIFRIT – BASS

BORN IN ORLANDO, FLORIDA and a veteran of the '70s Gainesville bar scene, singer and guitarist Stan Bush first came to prominence as a member of Boulder, an LA-based band whose solitary 1979 album for Elektra sank without trace. When Boulder got dropped Bush was left looking for another band.

Stan was already a prolific songwriter and a slew of his demos found their way to CBS, who signed him as a solo artist. He cut his eponymous '83 debut with producers John Ryan and Kevin Beamish. It's not a stone cold classic, but the album at least placed Bush alongside Jeff Paris and Rick Springfield as an artist whose best work would come later in his career.

CBS DROPPED Bush in late '83, but he continued to craft great songs, all the while showcasing for any interested label. Scotti Bros. – the home of Survivor, Tim Feehan, Robert Tepper and Lion – took an interest and A&R man Richie Wise signed Bush to the label. A former member of New York power trio Dust, Wise also ended up producing the eponymous debut 'Stan Bush & Barrage'. With musicians who'd previously worked with Black Rose, John Parr, Foreigner and Rick Springfield, the album was recorded at Santa Monica Sound Recorders, the label's in-house studio.

WORKING WITH a fine band made up of guitarist Rocket Ritchotte, drummer Pat Torpey (later in Mr Big), keyboardist Rick Seratte and bassist Mike Seifrit, Bush delivered an album that is a perfect blend of radio-friendly rockers and ballads, with producer Wise polishing everything to perfection.

'Temptation', the first of 10 tracks, rips out of the speakers with a hammering riff that could flatten forged steel. But we should also pay homage to 'The Touch', which became Bush's most famous tune after it appeared in the animated film *Transformers: The Movie* in 1986. Yet it's 'Love Don't Lie' that will excite AOR lovers the most. A minor hit for House Of Lords a year after this original release, it's one of the greatest AOR ballads ever recorded, featuring a plaintive opening that builds and builds to a truly crushing crescendo.

IMAGE-WISE, BUSH ditched the denim styling that made him seem like a Californian ranch hand on his debut album, and instead opted for a look that would become synonymous with late '80s AOR chic. Back in the day every AOR fan wanted to own the lavender leather jacket Bush wore on this album cover. In fact, Stan didn't even get to keep it as it was brought to the shoot by a stylist and returned to the shop after the pic was taken. Stan wanted to buy it, but it cost way too much.

BEFORE RECORDING 'Stan Bush & Barrage' Richie Wise told the main man he wanted to make one of the greatest rock'n'roll albums of all time. Well, he certainly recorded one of the greatest AOR albums of all time. Crank that stereo...

Rob Evans

ROCK CANDY REISSUES

THE VERY LATEST HOT RE-RELEASES FROM THE LABEL

BITE THE BULLET – 'Bite The Bullet'

ORIGINAL RELEASE DATE – 1989

LINE UP
MICK BENTON – vocals
MALCOLM JONES – guitar
GRAHAM COWLING – drums
ERIC HINE – keyboards
PHIL LONGDEN – keyboards

BACKGROUND

We at *Rock Candy* have been down this rabbit hole many times before. Against all odds a truly great band manages to secure a deal and record an album, then finds that the music industry has moved on and left them high and dry. This business is super-efficient at throwing the baby out with the bath water. We can identify hundreds of victims and Bite The Bullet are possibly one of the most tragic. Their album has such class and quality it's unbelievable that it sank without trace, now hardly even registering in the 'Where Are They Now?' files of most collectors.

The band was formed by songwriter and vocalist Mick Benton, who already had some experience as a member of obscure NWOBHM-related rock band Mother's Ruin. Benton had gone on to bag a solo deal with Atlantic Records and even produced a well-received Stateside EP. The seeds of Bite The Bullet came together in 1986 when the band's demos attracted the attention of industry heavyweight Don 'Mr Big' Arden, the notorious owner of Jet Records, home to ELO and Ozzy Osbourne. It was Arden who subsequently signed BTB and financed their one album. By the late 1980s, though, Jet was no longer a powerhouse, contracting to become a shadow of its former self.

Recorded in London and originally issued in 1989, 'Bite The Bullet' oozes polish and sophistication, conjuring up comparisons to other dynamic UK melodic rock outfits such as FM, Strangeways and Dare. Great songs are the key here, with excellent performances suggesting

a seasoned act with plenty of years of dues-paying behind it. Yet nothing could be further from the truth – BTB were, if anything, a studio creation, constructed from prodigious talent and a dream of success that ended up sadly unfulfilled.

WHAT VOCALIST MICK BENTON SAYS

"Don Arden got hold of us and said he'd like to meet up. So we went along to the Jet offices in Central London, and there was Don sitting behind a big desk with a cigar in his mouth, looking every inch the big mogul. His son David was sitting next to him. Don told us that he was keen for us to make an album and that he could get it released in America through a deal Jet had at the time with CBS. But we were unlucky. What we were doing was out of step with the trends of the time."

TRACKS TO CHECK OUT

'Change Of Heart', 'Edge Of The Rain' and 'Finished With Love' showcase a band in full command of both their style and direction, with a sound that should've been made for the US airwaves.

MORE BANG FOR YOUR BUCK

The Rock Candy CD is fully remastered and features a 16-page colour booklet, enhanced artwork, rarely seen photos and a 3,500-word essay by *Rock Candy Mag*'s editor-at-large Malcolm Dome.

THE WORD FROM RC BOSS DEREK OLIVER

"I remember being given a copy of this record when it was released, but I tucked it away and didn't play it for a while. When I eventually dropped it on the record deck – yes, it was on vinyl – I was utterly spellbound. Yet despite the magnitude of the music, the band remained an obscurity. There's no real explanation for this, apart from the fact that sometimes a band is just in the wrong place at the wrong time. But at least that means what we have here is a 24 carat musical diamond just waiting to be discovered."

NIGHT – 'Night'

ORIGINAL RELEASE DATE – 1979

LINE UP
STEVIE LANGE – vocals
CHRIS THOMPSON – vocals, guitar
NICKY HOPKINS – piano
ROBBIE MCINTOSH – guitar
BILLY KRISTIAN – bass
RICK MAROTTA – drums

BACKGROUND
The story behind Night is one of the most intriguing and frustrating in the history of rock. As a mini-supergroup with a super-slick FM radio style they had the potential to fit neatly into the heavy-hitting platinum rock niche occupied by the likes of Fleetwood Mac and The Doobie Brothers. Yet despite signing to a US record label and notching up two hit singles, Night's valiant efforts to compete still fell short of expectations.

Given the band's musical direction it's perhaps surprising to learn that Night was formed in the UK by Manfred Mann's Earth Band vocalist Chris Thompson – the man who sang on the number one single 'Blinded By The Light' – and celebrated backing vocalist Stevie Lange, then the wife of super-producer Robert John 'Mutt' Lange. The band were well-known faces on the London pub and club circuit, performing under the unlikely handle of Filthy McNasty before being unexpectedly signed to Planet Records, a US-based label helmed by celebrated producer Richard Perry, who'd worked with Ringo Starr, Harry Nilsson and The Pointer Sisters. Once the ink on the contract was dry the band moved to Los Angeles, with Perry recording a debut album over an exhausting 12 months, enlisting the help of top session players including keyboardist Steve Porcaro and singer Michael McDonald.

The results were pretty spectacular. The sound was very much in step with FM radio, featuring strident and punchy rock tracks alongside emotive power ballads. 'Night' yielded two US hit singles in 'If You Remember Me' and the anthemic 'Hot Summer Nights'. Yet despite this chart success the album sadly failed to perform as well as might have been expected.

WHAT VOCALIST AND GUITARIST CHRIS THOMPSON SAYS
"Richard Perry made it be plain to us that he hated the Filthy McNasty name and so it had to go. But we didn't become Night straight away. For about half the time we were recording at Studio 55 in LA we were just a bunch of musicians working on a collection of songs for an album – but we never had a name. It was only when things were coming to a close in the studio that we finally decided we had to get one, because we had to put something on the album cover."

TRACKS TO CHECK OUT
There are a number of superb songs here, but check out the hits 'If You Remember Me' and 'Hot Summer Nights' for starters. Elsewhere there's the widescreen, album-orientated appeal of 'Cold Wind Across My Heart', and let's not forget the guitar-driven 'Ain't That Peculiar'.

MORE BANG FOR YOUR BUCK
The Rock Candy CD is fully remastered and features a 16-page colour booklet, enhanced artwork, rarely seen photos, and a detailed 3,500-word essay by *Rock Candy Mag*'s Malcolm Dome.

THE WORD FROM RC BOSS DEREK OLIVER
"It never ceases to amaze me that music of such quality can fall between the cracks, then get papered over. Even though Night scored two impressive hit singles in the States, the band has been all but forgotten. I'm afraid that's the nature of the music business, but here at *Rock Candy* we love to champion those who haven't been handed the mass plaudits they deserve. Together with Night's follow-up, 'Long Distance', this album has been lovingly restored so we can now marvel at what a fine combo they actually were."

Buy these albums and tons of other great releases at www.rockcandyrecords.com

ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

PAUL STANLEY *Backstage Pass*

(HARPER ONE)

WHAT'S THE STORY?
If you're after insight into the phenomenon that is Kiss – the spectacular gigs, the album recording processes and the band's interesting interpersonal relationships – then look away now. You won't find any of that stuff here. This is the group's frontman going all self-help on us, giving us the benefit of his many and varied life experiences so that we can all improve ourselves after understanding the path trodden by Stanley Bert Eisen, aged 67.

WHAT PAUL STANLEY SAYS
"This book spells out my approach to success and living the good life. It's an approach to being healthier in mind and body, to having a more fulfilled and rewarding life. And you don't even have to put on a Yoda outfit."

BEST BITS
Well, it can be pretty funny listening to a man who's this pleased with himself. "At this point, I've reached the mountaintop in the field of music," Paul tells us without a hint of modesty. "But I want to replicate the high... I'm always looking to see what more I'm capable of. Not because of any feelings of inferiority, but because it enhances what's already there." It has to be said, the self-aggrandising is pretty relentless. Some folk like that kind of thing. For me, it's just a tad pompous.

DOES IT HIT THE SPOT?
I guess the thing with self-help books is that they're necessarily written by people who think they've got more than a few things figured out. Obviously that also means they're going to be a bit preachy at times. Paul Stanley doesn't have too many self-worth issues these days, it seems, though he claims he did when he was younger, having being born with a deformed ear and suffering bullying as a result. I suspect he thinks his story of overcoming the odds is inspirational. Maybe it is. After all, there's no denying that Stanley is what he says he is, a mega-successful rock star enjoying all the trimmings that go with such status. But chapter headings like 'Be Tough On Yourself But Always Be Your Own Biggest Fan' and 'The Only Rule Should Be: No Rules' resonate like fingernails being dragged across a blackboard with me. The old cliché that 'you can do it because I did it' has never been less true.

Howard Johnson

NAZARETH *'Vinyl Reissues'*

(BMG)

WHAT'S THE STORY?
Having released a deluxe 50th anniversary box set, 'Loud & Proud!', last year, the celebrated hard rockers are now planning to put out vinyl versions of their most beloved albums in the coming months. The first batch of six, remodelled from 2009 and 2010 remasters, are 'Razamanaz' and 'Loud 'N' Proud' (both from 1973), 'Rampant' (1974), 'Hair Of The Dog' (1975), 'Expect No Mercy' (1977) and 'No Mean City' (1979).

WHAT BASSIST PETE AGNEW SAYS
"We're constantly asked by the fans to re-release albums (especially vinyl albums) that they've either worn out, broken, lost or were simply too young to get first time round. And now along comes this bumper pack of beauties. It's a brilliant set and a great choice of records that really cover the main high points of our career. We're delighted with it, and going by the response we're getting up till now, so are the fans."

ANY EXTRAS?
Well, there are no extra tracks. But each album is pressed on coloured vinyl to add to its lustre. Here's how it breaks down... 'Razamanaz' (yellow), 'Loud 'N' Proud' (orange), 'Rampant' (blue), 'Hair Of The Dog' (purple), 'Expect No Mercy' (pink), 'No Mean City' (green). Don't spread them all out and look at them for too long, though. They might just make you feel a little queasy!

HIGHLIGHTS
All of these albums have wonderful moments, and here are just a few of my personal favourites... 'Vigilante Man' and 'Broken Down Angel' from 'Razamanaz'. 'Go Down Fighting' and 'This Flight Tonight' from 'Loud 'N' Proud'. 'Shanghai'd In Shanghai' from 'Rampant'. The title track from 'Hair Of The Dog'. 'Gone Dead Train' from 'Expect No Mercy'. And 'Star' and 'May The Sunshine' from 'No Mean City'.

But the big highlight for you readers is that we have one set of all six albums to give away. To be in with a chance of winning the set, tell us what year the band's first album, 'Nazareth', was recorded. **Email editorial@rockcandymag.com and put 'Naz Comp' in the subject field.** We'll draw a random name out on 31 July and the winner will be contacted soon after. Good luck!

Malcolm Dome

Photos: Getty Images/Jim Steinfeldt/Michael Ochs Archives; IconicPix/George Chin

KINGDOM COME 'Classic Album Collection'

(CAROLINE)

WHAT'S THE STORY?
This American/German band attained instant notoriety in 1988 with a Bob Rock-produced eponymous debut that dared to jump the dusty bones of Led Zeppelin's corpse. Their big-riffing style, allied to Lenny Wolf's Plant-esque delivery – listen to his exaggerated stutter during 'Pushin' Hard' – painted the quintet as audacious pantomime villains. Their supposed denial of thievery then caused them to be nicknamed 'Kingdom Clone' by the rock media.

WHAT GUITARIST DANNY STAG SAYS
"I didn't tell MTV that I'd never heard a Led Zeppelin album. The guy came up to me, shoved a microphone in my face and said: 'A lot of people say you sound too much like them.' I replied that it was a compliment, but that I was more into Jimi Hendrix than Led Zeppelin. And while I loved them I'd never bought any of their records. It began that whole problem for us."

ANY EXTRAS?
Numerous add-ons include live tracks, single edits, non-LP B-sides and, in the case of the 'In Your Face' album, a German language spoken message from Wolf. With booklet notes written by *Rock Candy Mag*'s Malcolm Dome you get contemporary insight from the key musicians but, in keeping with last year's live reunion with vocalist Keith St John (Montrose and Lynch Mob), Lenny Wolf is conspicuous by his absence.

HIGHLIGHTS
This 'Classic Album Collection' offers newly remastered editions of Kingdom Come's first three albums, two of which are now regarded as cult classics. Cast aside those plagiarism issues and 1988's 'Kingdom Come' scrubs up very well indeed. And although Wolf still sounded like Plant, the following year's 'In Your Face' revealed far more of the band. It's actually a great, radio-friendly record. By the point of 'Hands Of Time' in 1991, though, Wolf was, effectively speaking, a man all alone. Its contents are patchy, but certainly not without merit.

Dave Ling

VARIOUS ARTISTS Heavy Metal Jigsaws

(ROCK SAWS UK)

WHAT'S THE STORY?
And now for something *completely* different: heavy metal jigsaws – or Rock Saws, if you will. Are you a huge fan of classic rock album sleeves? Do you want to gaze at them endlessly and in minute detail? Well, what better way to do that than by having those classic covers in jigsaw form?

Zee Productions have licensed 12 iconic sleeves from four iconic bands so that you can pit your wits against the puzzle of a myriad tiny, unrecognisable pieces making up an image that you think you know oh so well. They've got Iron Maiden's 'The Number Of The Beast', 'Powerslave' and 'Somewhere In Time'; Slayer's 'Reign In Blood', 'South Of Heaven' and 'Seasons In The Abyss'; Motörhead's 'Overkill', 'Bomber' and 'Orgasmatron'; and Judas Priest's 'Defenders Of The Faith', 'Ram It Down' and 'Painkiller'.

Each jigsaw has 500 pieces, and the final picture – printed on high quality board – is just over 15x15 inches, so it's slightly larger than a vinyl cover, though whether that makes it easier to complete is hard to say. Each one comes in a sturdy box with the sleeve image reproduced so you can use it to cheat if you have to. Handy, that...

WHAT STEVE BEATTY, OWNER OF ROCK SAWS, SAYS
"My mate was doing a jigsaw puzzle, and as much as I enjoyed the process the subject matter was boring. I thought, 'This needs sorting!'"

DO THEY HIT THE SPOT?
The intricate detail in these sleeves – all created back in the glory days when album covers were big, bold and beautiful – means that you'll be able to while away many an hour trying to work out which bit of bone goes with which skeleton on 'Seasons In The Abyss', or whether you can actually differentiate between all the sphinxes on 'Powerslave'. And for added enjoyment why not blast out the music of the album you're doing battle with while you wrestle with the 500 little pieces? As if you need an excuse to play any of these masterful LPs.

WHERE CAN I GET MY HANDS ON THEM?
Go to the Rock Saws Facebook page where for just £17.50 (plus postage) you can choose the metal sleeve jigsaw of your dreams.

Malcolm Dome

THE INSIDE TRACK

Aerosmith: America's greatest rock'n'roll band? L-R: Joey Kramer (drums), Brad Whitford (guitar), Steven Tyler (vocals), Tom Hamilton (bass), Joe Perry (guitar)

FORMER **MÖTLEY CRÜE** AND CURRENT **THE DEAD DAISIES** FRONTMAN **JOHN CORABI** HAS DUG AEROSMITH SINCE THE EARLY '70S. SO WHO BETTER TO INTRODUCE YOU TO THE HIGHS – AND OCCASIONAL LOWS – OF THE BOSTON BAD BOYS' RECORDING CAREER?

"I CAN VIVIDLY REMEMBER when I first heard Aerosmith, not long after the 'Get Your Wings' album came out in 1974. I was in a band with my first wife's brother and someone gave him a copy. As soon as he played the album and I heard 'Train Kept A Rollin'' I was hooked. Aerosmith sounded so badass. Then I checked out the picture of Steven Tyler and he looked cooler than sh*t. It felt like the complete package. Aerosmith sounded different to everyone else around back then. They were funky, punky, bluesy and even a little weird at times. And Tyler was the best frontman ever. His vocals were incredible and he had a huge impact on my musical thinking. I went to my local record store and picked up my own copy of the album, grabbing the 'Aerosmith' debut LP at the same time. I already knew 'Dream On', because it'd had lots of airplay on AM Radio in the States. But I didn't even realise it was one of their songs!

"THE FIRST time I saw Aerosmith live was in Philadelphia on the 'Rocks' tour in 1976. I cut from school and queued outside the venue to make sure I wouldn't miss out on a ticket. Did it live up to expectations? You bet! The place was packed with about 20,000 fans all dressed in denim, and the arena was filled with weed smoke! I believe the band opened with 'Back In The Saddle' and I thought to myself, 'Holy sh*t! This is astonishing.' Tyler was on fire!

"There was nobody to touch Aerosmith back then. They were wild, they didn't care and they took everything to the edge. Like Guns N' Roses a decade later, Aerosmith knew no boundaries and were always on the verge of falling apart. It made their music crazy and full-on rock'n'roll. I was so into the band that I even ended up in an Aerosmith tribute band in Philadelphia at one time!

"I MET the guys when I was with Mötley Crüe in the '90s. We were in Little Mountain Studios in Vancouver and one day Nikki Sixx and Tommy Lee said to me that we should go into the studio next door and say hi to the "small" local band that was there. Nikki and Tommy held back while I swaggered in acting the big time frontman – only to find Joe Perry sitting there playing a solo. I remember him looking up at me with that trademark sneer on his face. Then Steven came up, all dressed in feathers and jewellery, and said to me, 'So you're the one getting ready to be shot out of a cannon!' I was so awestruck that I couldn't say anything. This man was God to me! I should have known better than to trust Nikki and Tommy!

"After that I bumped into Steven every time I stepped out of our studio for a break – and I never got over being tongue-tied. One day I was sitting on a couch at the studio strumming 'Seasons Of Wither'. Steven came up behind me and started singing it in my ear. Then he told me the story of how the song was written and we spent a while performing it to each other. I do 'Seasons Of Wither' in the set at my acoustic shows even now, but I'll never get over the thrill of getting to play it with Steven.

"I'VE NEVER performed on the same bill as Aerosmith, but I got close with Mötley. We were supposed to co-headline the Monsters Of Rock Festival at Donington in the UK back in 1994. But then Extreme were added to the bill and Nikki refused to play the gig, because he didn't ever want to be seen in the same arena as bands like them. So we pulled out of the festival and my chance to share the same stage as Aerosmith disappeared!

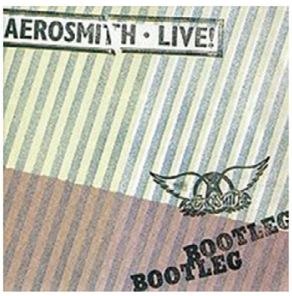
"I'M REALLY a superfan of 1970s Aerosmith. The period between '74 and '76 when they released 'Get Your Wings', 'Toys In The Attic' and 'Rocks' in quick succession was peerless. There was a spirit and energy about Aerosmith at the height of their powers that caught exactly what rock music should always be about. They were dangerous and they were unpredictable, but they were also brilliant. Steven Tyler and Aerosmith set astonishing standards that mere mortals like me can only stand back and admire."

John Corabi interview by Malcolm Dome. Photos: IconicPix/William Hames. Getty Images/Mick Hutson/Redferns

THE ALL-TIME CLASSIC – 'ROCKS' (1976)

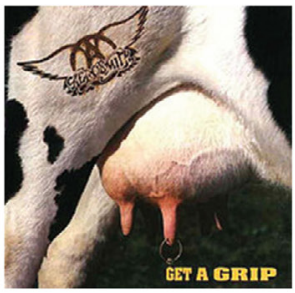
"I could have chosen 'Toys In The Attic', which is a truly great album in its own right. But 'Rocks' was the release where Aerosmith really sealed their unique identity. The whole album is just epic and you can play it right from the start to the finish without ever being tempted to skip a track. I really love 'Last Child', but to my mind 'Nobody's Fault' is *the* standout moment on the album. It's heavy, but it's different too. The band is almost skanking on that one. Tyler's lyrics are both stunning and clever throughout this LP. I want to kill him for being so good! This is the album where I believe Aerosmith simply crush everyone else."

THE ONE FOR CONNOISSEURS – 'LIVE! BOOTLEG' (1978)



"When drummer Brian Tichy and I were in The Dead Daisies together we would often play this album. It truly catches Aerosmith live at their absolute best. It's raw and it's hard and it offers nothing that would have been re-done in the studio. The mistakes are all there and they only add to the experience. I love the way that on side four of the original vinyl version the band returned to their roots, doing songs they used to perform in the early days. I love the 'devil may care' attitude Aerosmith had at that time, too, and it really shines through on this album."

THE ONE TO AVOID – 'GET A GRIP' (1993)



"I don't *hate* any Aerosmith album as such, but I have to say that a lot of their post-'70s period suffers a bit from overproduction. It's like putting tomato ketchup on caviar and there's just no need for it. I think the era when they were working with producer Bruce Fairbairn [between 1987 and 1993] certainly did deliver some fine songs, but they all sound a little bit too polished for my taste. It was a toss up between 'Pump' and 'Get A Grip' for my choice in this category, but I think overall 'Get A Grip' is slightly worse. The power and abandon that I first loved about Aerosmith was really missing here. I just wanted the band to return to their roots."

BEST FILM/VIDEO – 'RAG DOLL' (1987)

"I love going on YouTube and watching footage of the band at the California Jam II in 1978. I would definitely be happy to recommend that footage to anyone as the guys are looking and sounding so cool. But in the end I've decided to go for the promo video for 'Rag Doll' in this category. The song itself is incredible and the accompanying video both catches and then *holds* your attention. Steven Tyler looks like the ultimate rock star here – and in this clip he's also driving my favourite car, a Shelby GT 500. I think that on its own is good enough for me!"

THE RARITY – 'NIGHT IN THE RUTS' (1979)

"Now some people might feel that putting this official album release into the 'Rarity' category is a bit daft. But when did you last hear anyone mention this album? It's a piece of work that always gets overlooked and it really deserves more attention than it gets. The songs are great and the production [primarily by Gary Lyons] is spot on. Joe Perry left the group halfway through the recording of the album in 1979 and you can literally hear a band that's on the verge of falling apart. By their own admission Steven and Joe were at each other's throats at this time and the tension is palpable. But this all makes 'Night In The Ruts' a wild-sounding record. It's sorely underrated and is an album that true Aerosmith fans should really savour."

THE INSIDE TRACK

Perry and Tyler, aka The Toxic Twins, onstage together in the '70s

Photos: Getty Images/Richard E. Aaron/Redferns; Getty Images/Jeffrey Mayer/[illegible] Image; IconicPix/Ray Palmer

JOHN CORABI'S AEROSMITH PLAYLIST

'DREAM ON'
(from 'Aerosmith', 1973)
"Can you imagine it? You're working on your first album and you come up with an absolute classic like 'Dream On' straight out of the box! In a way 'Dream On' even transcends a band as big as Aerosmith and is rightly regarded as one of the best songs ever written. If anything it gets better with age."

'SEASONS OF WITHER'
(from 'Get Your Wings', 1974)
"This is a very personal song for me, because of the way I got to bond with Steven Tyler over the tune. He went into a lot of detail with me about how the song came about. He did a load of drugs, smoked a lot of weed, found an old guitar in a trash can that he got Joe Perry to refurbish, then went down to the basement and came up with this masterpiece. When you know how it happened it only adds to the pleasure of listening to it."

'ROUND AND ROUND'
(from 'Toys in the Attic', 1975)
"I tend to go for deep cuts from albums, rather than the big hits. I guess this song proves the point. This is arguably the heaviest song Aerosmith had done by this point in their career. In a lot of respects it reminds me of Led Zeppelin's 'When The Levee Breaks' because it has the same feel and groove. Like a lot of Aerosmith songs, the more you play it the better it gets."

'NOBODY'S FAULT'
(from 'Rocks', 1976)
"My favourite song from my favourite Aerosmith album. I've been listening to it forever and it never gets old. One of the reasons I love it so much is because Steve Tyler's vocals are just so sick. His performance is utterly compelling and drives the track on to a fantastic high. 'Nobody's Fault' must be special to stand out on 'Rocks', given how great all of the material on that album is."

'F.I.N.E.'
(from 'Pump' 1989)
"I've said I wasn't a big fan of the 'Pump' era, but I do love this one song. It's Tyler's lyrics that really get me here. You've got a song called 'F.I.N.E.', which sounds all positive. But then you realise that it stands for 'F*cked up, Insecure, Neurotic, and Emotional' and that Tyler is actually playing with you, with his tongue firmly in his cheek. He's having fun at his own expense and I really love that."

THREE TRACKS TO AVOID

'SPACED'
(from 'Get Your Wings', 1974)
"I love most of the 'Get Your Wings' album, I guess partly for sentimental reasons because it was the first Aerosmith LP I ever heard. But for me there's something that doesn't quite work with 'Spaced'. I feel that the band were trying to be a little bit *too* different on this number and went a bit too far. It's not terrible, of course, but I would never recommend anyone to check out this particular song if they're trying to understand what Aerosmith is all about."

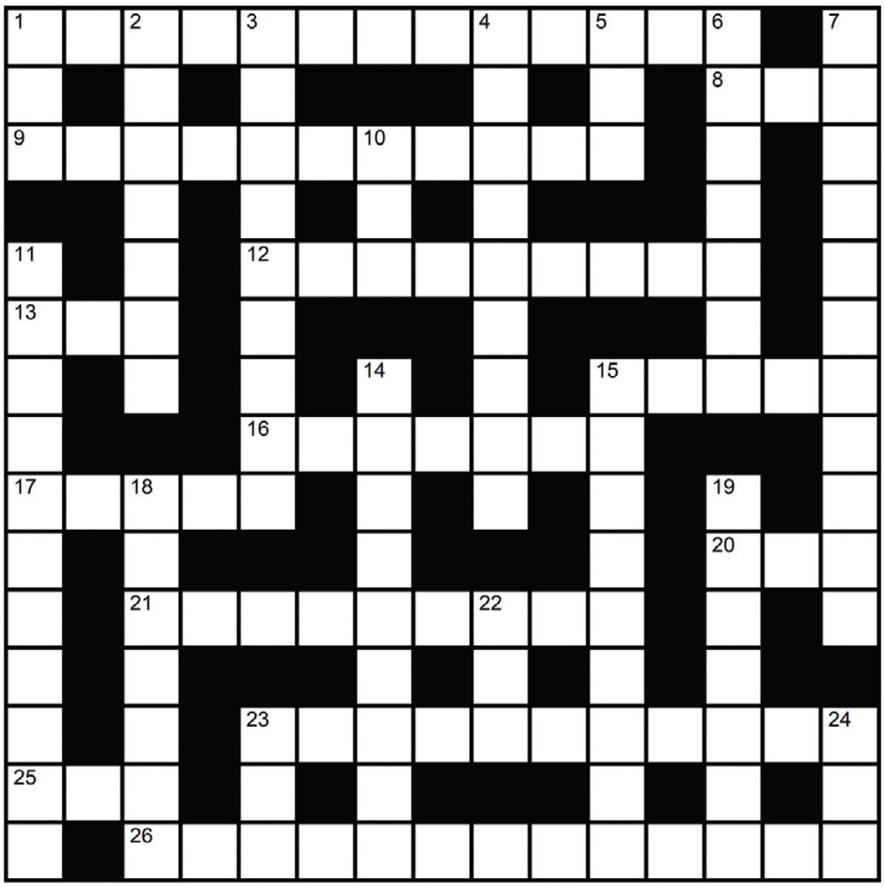
'I DON'T WANT TO MISS A THING'
(single, from 'Armageddon: The Album', 1998)
"Oh boy. After hearing 'Dream On' we all know that Aerosmith can come up with absolutely *stunning* ballads. But 'I Don't Want To Miss A Thing' [written by Dianne Warren] just doesn't rank in that league. The band recorded the song for the movie *Armageddon*, not for one of their own albums, so maybe they were under instructions to do something in a certain style that fitted the film. But for me this is a run-of-the-mill ballad that isn't even close to Aerosmith's best work."

'AMAZING'
(from 'Get A Grip', 1993)
"Back to 'Get A Grip' one final time for this track. It's not a bad song at all, but for me it represents what the band got wrong in the Bruce Fairbairn era. He smoothed out all the rough edges, which for me was the wrong thing to do. Aerosmith are all about grit and punch, and when they have that taken out of their sound what you're left with really doesn't sound true to the band."

Aerosmith performing on US TV show *Midnight Special*, June 1974

CROSSWORD

The super cerebral *Rock Candy* crossword. Ready to take the challenge? It's eyes down. Nibs up. And we're off...



The *Rock Candy* crossword is compiled by former *Kerrang!* writer **Jason Arnopp**, whose book *From The Front Lines Of Rock* gathers the highlights from his career in journalism. Featuring vintage interviews with the likes of Iron Maiden, Metallica, Kiss, Guns N' Roses, Bon Jovi and Queensrÿche, it's out on Kindle via Amazon sites worldwide or can be bought direct from Arnopp in several formats, via **payhip.com/Arnopp.**

15 ACROSS: METAL CHURCH

5 DOWN: ASIA

23 ACROSS: PANTERA

11 DOWN: ZODIAC MINDWARP

ACROSS

1 Blackie Lawless had a yearning to be famous in '84 when he sang 'I ----- Be --------'. (5,8)
8 Something happened 'Twenty-Four Hours ---' on Savatage's 1987 album 'Hall Of The Mountain King'. (3)
9 The original bassist of Heart. (5,6)
12 Myles Goodwyn and Co. (5,4)
13 Initials of classical pomp poppers from Birmingham, England. (1,1,1)
15 Don't invite Metal Church on a rock cruise. They'll be asking for a 'Burial -- ---'. (2,3)
16 Last name of the seminal Dutch outfit that got a 'Moontan' back in 1973. (7)
17 Lizzy Borden went stargazing with 'Ursa -----' on their 1986 album 'Menace To Society'. (5)
20 1983 saw Kansas chart the 'End Of The ---' on their 'Drastic Measures' album. (3)
21 If you're 'Good' you'll know this North Carolina city, or a lady by the same name. (9)
23 The voice of Pantera – occasionally known to be 'rather confrontational'. (4,7)
25 Rather painful-sounding 1982 Metallica demo, 'Metal Up Your ---'. (3)
26 The man who lent his legendary vocals to Small Faces and Humble Pie. (5,8)

For answers go to our website www.rockcandymag.com

DOWN

1 'Didn't Know It --- Love', said Survivor on 1988's 'Too Hot To Sleep'. (3)
2 'I ---- ---', pleaded Billy Squier on 'Don't Say No' back in 1981. (4,3)
3 Steve 'Arry' Harris went to Ancient Greece for '--------- The Great'. (9)
4 The second single from Uriah Heep's 1972 album 'Demons And Wizards'. (4,5)
5 Asia were in a defiant mood on 1983's 'Alpha' opus with 'My --- Time (I'll Do What I Want)' (3)
6 Last name of the very American rock supergroup formed in 1989. (7)
7 'All The ----- ------ Away'. Dio sounds all poetic on his 1987 album 'Dream Evil'. (5,6)
10 Demon's 1985 album 'Heart Of --- Time'. (3)
11 Back in 1988 love god Zodiac Mindwarp proclaimed himself a 'Tattooed ---- -------'. (4,7)
14 It was hot in court for Kiss in 1985 as they conducted a '----- By ----'. (5,4)
15 Judas Priest's 'Dissident ---------', covered by Slayer. (9)
18 Was school out for Motörhead on this classic from 1979's 'Overkill'? (2,5)
19 The Italian astronomer namechecked in Queen's 'Bohemian Rhapsody'. (7)
22 Who would have thought scary King Diamond would write a track about a lovely hot cuppa? (3)
23 Custard or Humble. (3)
24 1983 saw Rainbow getting all 'Bent --- Of Shape'. (3)

Photos: Getty Images/Paul Natkin; Getty Images/Ebet Roberts; Getty Images/Fin Costello/Redferns

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GODDO - 'S/T'

GODDO - 'WHO CARES'

GODDO - 'AN ACT OF GODDO'

BATON ROUGE - 'SHAKE YOUR SOUL'

RIOT - 'RESTLESS BREED'

ORPHAN - 'LONELY AT NIGHT'

NIGHT - 'S/T'

NIGHT - 'LONG DISTANCE'

BITE THE BULLET - 'S/T'

MAHOGANY RUSH - 'LIVE'

STEVE JONES - 'MERCY'

STEVE JONES
'FIRE AND GASOLINE'

SAMMY HAGAR - 'DANGER ZONE'

THE SCREAM - 'LET IT SCREAM'

EUROPE - 'OUT OF THIS WORLD'

MAX WEBSTER
'A MILLION VACATIONS'

ALPHA CENTAURI - 'S/T'

STILLWATER - 'S/T'

STILLWATER
'I RESERVE THE RIGHT'

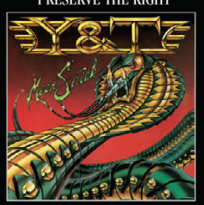
BROWNSVILLE - 'AIR SPECIAL'

PETER CETERA - 'S/T'

SHADOW KING - 'S/T'

Y&T - 'EARTHSHAKER'

Y&T - 'BLACK TIGER'



Y&T - 'MEAN STREAK'

LEGS DIAMOND - 'S/T'

LEGS DIAMOND
'A DIAMOND IS A HARD ROCK'

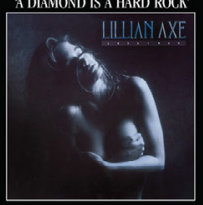
LEGS DIAMOND - 'FIRE POWER'

SAIGON KICK - 'WATER'

SAIGON KICK - 'THE LIZARD'

SAIGON KICK - 'WATER'

LILLIAN AXE - 'S/T'



LILLIAN AXE - 'LOVE + WAR'

RIOT - 'FIRE DOWN UNDER'

COMING SOON

SHY - 'BRAVE THE STORM'

SHY - 'EXCESS ALL AREAS'

IF ONLY - 'NO BED OF ROSES'

EUROPE
'THE FINAL COUNTDOWN'

WIGGY BITS - 'S/T'

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